

# Modern PHOTOGRAPHY

**"WIN A CAREER" CONTEST**

**SPECIAL  
ISSUE!**

**PEOPLE**

ACTION

PORTRAITS

CHILDREN

BACKGROUNDS

DREAM GIRL

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# HOW TO MAKE SURE YOU GET THE BEST POSSIBLE 35mm CAMERA FOR YOUR MONEY...

Whether you plan to invest \$40., \$75., or over \$100. in a miniature camera, look for . . . and insist upon . . . a camera of fine precision workmanship . . . sensible weight and balance . . . perfect co-ordination of working parts . . . and sturdy *all-metal* construction.

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All Ansco 35mm cameras offer you as many precision features as is compatible with their cost of manufacture. Each Ansco 35mm camera, whether designed for beginner or expert, is engineered to last for a lifetime! And, regardless of price, all are guaranteed for *one full year!*



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The world's finest folding 35mm camera gives technically-perfect results in color and black-and-white! Includes: f2.8 Schneider Xenar anastigmat lens . . . Synchro-Compur M-X synchronized shutter for flash and strobe at speeds to 1/500 second plus "B" . . . combined rangefinder-viewfinder . . . fingertip rapid film transport . . . and *more!* Only . . .

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## Ansko Super Regent LVS

America's first 35mm camera to offer the new Light Value System coupled shutter-diaphragm settings, and automatic flash synchronized self-timer . . . *in one unit!* Features f3.5 Agfa Solinar anastigmat lens . . . Synchro-Compur M-X flash synchronized shutter with speeds to 1/500 second plus "B" . . . coupled rangefinder. Other *precision* features, too, for only . . .

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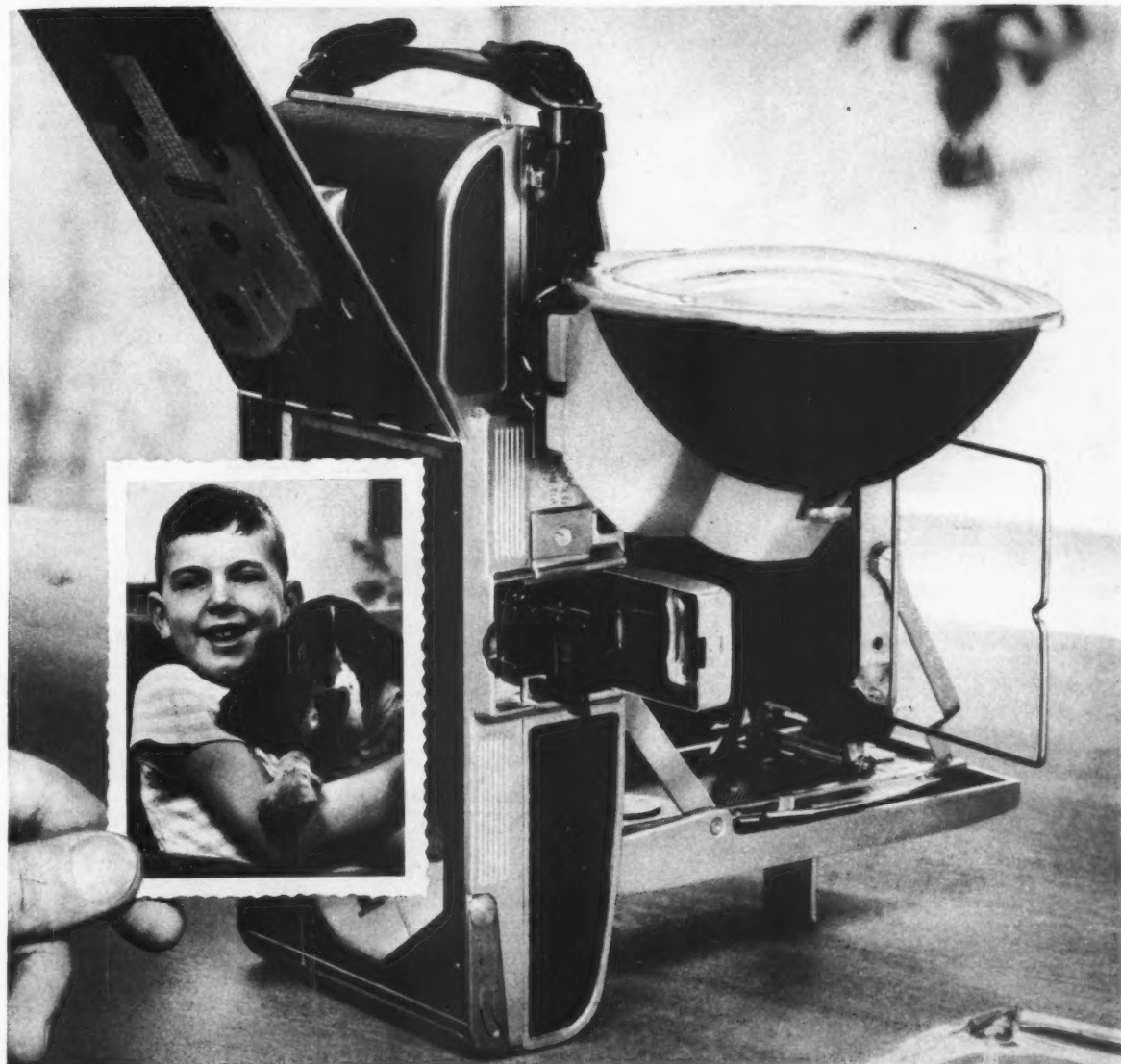


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And what pictures you'll get. Just bounce the flash off the ceiling or wall instead of aiming it head-on at your subject. This diffuses the light and enhances those warm flesh tones, in much the same way as natural sunlight does (instead of burning them out the way direct flash often does). People in bounce flash pictures look the way they look to your eyes . . . not as if they were under the glare of

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MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is \$4.00 in U.S.A. and possessions, \$4.50 in Canada, \$6.00 in Pan-American Union and Philippines. Elsewhere, \$8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. May, 1956. Vol. 20, No. 5.

# Dear Mom and Pop,



## I'm tired of being a "washout"

You take some swell color shots of me, but the prints you buy . . . whew!! Distorted color, washed out detail, dense, drab prints that make me turn blue tantrums when I see myself like that!

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5



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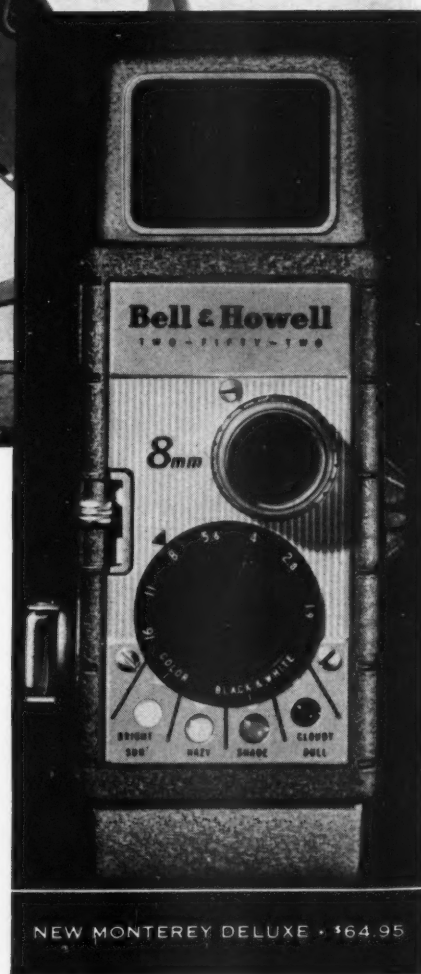
Now Bell & Howell adds reverse and other improvements to the already famous Regent . . . at no increase in cost! You can run your 8mm movies backward for special effects or to review scenes. New swingout lens

mount simplifies threading and cleaning. New type rotary operating switch turns off room light automatically during projection. Regent Deluxe \$179.95. The popular Regent (without reverse) now only \$159.95.

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# Announcing... THE NEW 1956

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## MODEL



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58-mm., f/1.9 Meyer Primoplan lens, preset.....\$139.50  
50-mm., f/2.8 Zeiss Tessar lens, preset..... 139.50

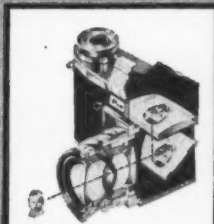
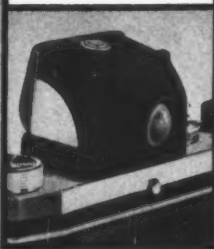


Diagram shows how the image, transmitted through the picture-taking lens, is reflected by the reflex mirror onto the Praktica FX2 ground glass.



New Praktica FX2 prismatic finder slips snugly and compactly into new viewfinder. Gives a brilliant, upright view of the image at eye-level. Ideal for fast action and sports. Available as optional equipment.

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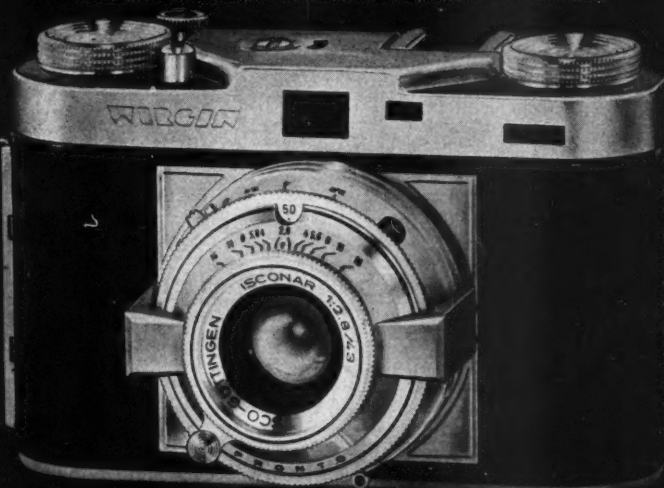
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- 50-mm., f/3.5 Zeiss Tessar with Standard Diaphragm ... 286.50

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# modern PHOTOGRAPHY

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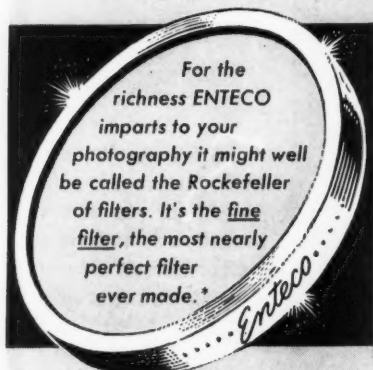
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BY ROBERT FRANK

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## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

The enchanting charmer on this month's cover is one of MODERN'S favorite models—Suzy Parker. Dan Wynn is the third photographer to shoot her for us. (Previous lucky cameramen: John Rawlings and Wingate Paine.)

Wynn used electronic flash, an 8x10 view camera equipped with a 14-inch Commercial Ektar lens. Lens setting was f/11 and the film was Ansco Daylight.

### CAN YOU HELP?

The American Red Cross, which is celebrating its 75th Anniversary this year, is conducting a nationwide search for photographs covering activities of the organization in the years before World War I.

The Red Cross is especially eager to receive photographs of founder Clara Barton in action during the Johnstown flood, the Galveston tidal wave, the Sea Island, Georgia, hurricane and tidal wave of 1893, the yellow fever epidemic of 1889, and the Spanish-American war. Any other photographs of historical interest are also sought.

The organization asks that rare photographs be sent by registered mail, addressed to Chief Librarian, American National Red Cross, Washington 13, D. C. Negatives will be particularly valuable, if they are available.

The Red Cross will make copies of all photographs received and return the originals to the senders immediately. In the case of groups of pictures found in newspaper picture morgues, arrangements will be made by the Red Cross to have copies made locally.

### EMPTY LIBRARY SHELVES?

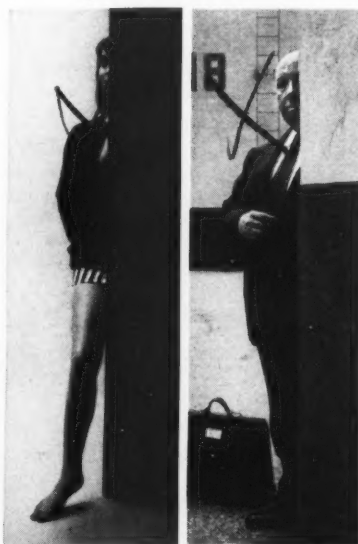
If you're suffering from the above malady, we have a prescription that will help. Amphoto has just published the 1956 edition of their all-inclusive book catalog. This is the only photographic book catalog listing books available from all publishers. This year it contains almost 600 titles and covers 40 different photographic subjects. And besides—it's free!

To get your copy write to Amphoto, 33 West 60 St., New York 23, N. Y.

### LOOK (?) ALIKES (?)

When we were going through the pleasurable task of choosing the pictures for *Dream Girl* (page 68), we decided that the picture of Elsa Martinelli peering mischievously around the corner of a screen was just it. A

few days later one of our editors was doing picture research at Rapho Guillemette photo agency and found a shot of the equally elfin Alfred Hitchcock peering around the corner of a building. Obviously, we couldn't distract from the considerable charms of our dream girl by putting the half-Hitchcock into her story, so here they are on this page.



Is half an Elsa better than . . .

### 2 & 3 IN 1 . . .

The National Press Photographer tells this one:

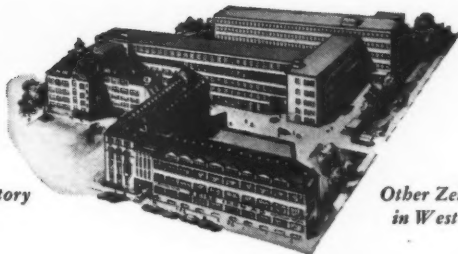
"Vernon Davis, of the Hagerstown, Md. *Morning Herald* got an idea of something a little different for his paper from watching all these 'wide screen' movies and TV 'spectaculars.'"

"Not having a super-secret wide-angle camera or even a plain wide-angle lens, Vernon covers certain assignments with two or three shots, then pastes them together for 'wide screen' use in the *Herald*. Very effective, too."

### COMING NEXT MONTH . . .

- *Special Reports Issue!* Including:
- *Four Great New Films!*
- *Camera reviews* on the new Canon, Argus C44, Kodak K-100, Bell & Howell 70 DR, plus many others.
- *Roundup of new lenses, accessories, materials, shutters, developers.*

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**EXTRABRITE** ground-glass screen shows a remarkably brilliant image in picture size. Horizontal and vertical lines make it easy to square up your picture accurately.

**ANTI-REFLECTION BAFFLES** prevent reflections in camera.

**MAGNIFIERS** in shutter-speed and diaphragm windows enlarge numbers for fast, easy reading.

**IMPROVED HOOD**, with magnifier, snaps open at the touch of a button and is as easy to close as the cover of a book. Has view finder for direct eye-level shooting.

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Winding knob combines film-type indicator. Prontor SVS shutter, with self-timer, has speeds to 1/300 sec., fully synchronized.

Choice of Tessar or Novar f/3.5 75 mm lens.

The same camera is available without exposure meter and is called I-b.

Model I-b with Novar f/3.5, 75mm lens, \$99. With Tessar, \$119.

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*MODEL I-c  
with built-in exposure meter*

**ZEISS IKON CAMERAS ARE MADE IN WEST GERMANY**

# the LAST WORD

## A Controversy Unleashed

Sirs:

As you indicated in your brief preface to the article *Is Photography Sentimentality?* (Feb. issue MODERN PHOTOGRAPHY, page 130), the topic is controversial. As Executive Manager of The Photographers' Association of America, which represents professional photographers throughout the United States and Canada, I feel that the challenge must not go unanswered.

The author of your article made two main points: (1) that he did not consider the prints entered in the PA of A Competition as art, and (2) that somehow sentimentality was all wrong.

Art, of course, is subjective. What is art to one man may be utter boredom to another. As far as I know there never has been a successful analysis of what art is with a checklist by which to examine each piece of work. What is high art in one era is likely to be considered mundane and no-account in another. Therefore when the author says that work of PA of A members is not art, he is speaking only for his own pre-conceived ideas of what art is.

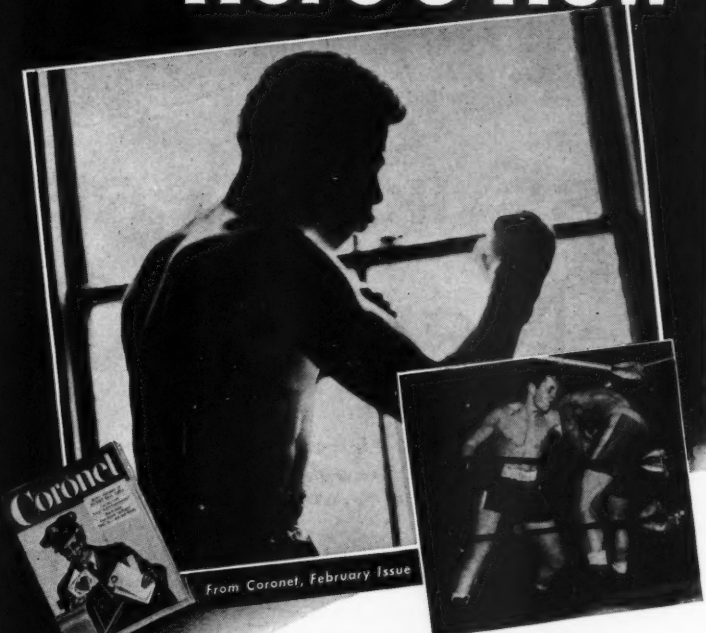
On the second point, about sentiment, the PA of A is unashamed of reflecting true sentiment. The Association represents professional photographers, men and women who pursue their craft for profit. When a mother comes into a studio for a picture of her youngsters, she does not want an "artistic" representation with fine composition and possibly the child's face out of focus. She wants a sharp likeness plus that elusive quality, sentiment. Portrait photography is a sentimental medium. It creates impressions and expresses moods.

Without belaboring the subject, the PA of A print competition is designed to give recognition to professional photographers for turning out excellent work as a routine matter. It would serve no purpose to elevate the work of our profession if we were to consider only prints developed specifically for the contest. Our object is to help give the public better pictures when they visit photographic studios.

Some "artistic" photographers might turn down a graduation picture, a wedding candid, etc., as unfit subjects.

(Continued on page 19)

# "Here's How



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### BIG HANDSOMELY ILLUSTRATED BOOK

can be your **FIRST STEP** to **PERSONAL SUCCESS** in **PHOTOGRAPHY**. It is yours **FREE OF CHARGE** and obligates you in no way whatsoever. Just the price of a stamp and your name on the coupon gets you the **FACTS** on how **YOU** can quickly qualify for:

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From Cosmopolitan, March Issue

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## Can Help YOU to SUCCESS!"

Says Famed NYI Graduate "Orlando"

Free-Lance Photo Journalist

Accredited Foreign Correspondent  
Holder of coveted UN Press Card  
Top-Pay Photo Journalist affiliated  
with THREE LIONS picture agency



"Lucky thing I suddenly realized that having a knack with a camera . . . and a love of catching life's more sensitive moments on sensitized film . . . was only the first step toward prize-winning, profitable photography. Just out of the Armed Services, I knew I needed 'basic training' in photography, too, to make it my life's work.

"I enrolled at NYI and soon I was turning my training into cash.

"First, I free-lanced, doing documentary photography for some major oil companies. I practically covered the world with my camera!

"Photo Journalism was the next step. What a writer expresses with his typewriter, a Photo Journalist does with his camera. My work for leading national magazines such as CORONET, McCALL'S, COSMOPOLITAN, PAGEANT and others, pays high rewards both in personal satisfaction and earnings. A Photo Journalist earns a good living doing work that is exciting and adventurous. He travels, meets fascinating people. Speaking for myself, I've experienced more first-hand thrills in a single year than most people do in a lifetime!

"I am happy indeed that I enrolled at NYI and learned the fundamentals necessary to enter this splendid field."

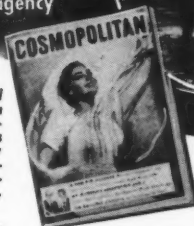
*Orlando* January, 1956



From Pageant Magazine  
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From Cosmopolitan, January Issue

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NYI instructors are seasoned professionals, licensed by the N. Y. State Dept. of Education. Each is fully equipped to develop your special aptitudes into a well-paying profession, right from the first lesson! Key photographic jobs, independence, financial rewards, a studio of your own await you. PUT YOURSELF INTO THIS PICTURE OF SUCCESS—earn even while you learn at NYI!

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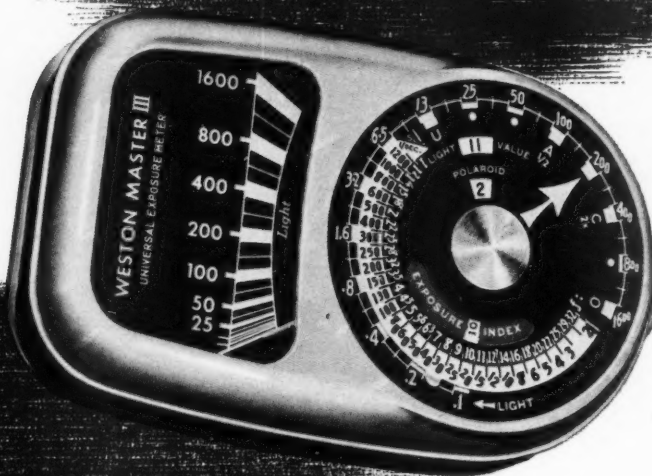
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## WESTON *Prograded* MASTER III

more rugged - more complete - more versatile  
to give the best exposures you ever made!



EXPOSURE METERS  
by  
**WESTON**

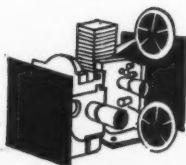
The Meters Most Photographers Use

- Calibrated to ASA specifications for exposure meters!
- film ratings to 3200 . . . to take care of the future.
- proved *cushioned* movement, with spring backed jewels, provides over 4 times the shock-resistance of previous meters — safeguards WESTON's unequalled accuracy throughout the years!
- new exposure dial automatically and simultaneously gives correct settings for *Polaroid* cameras, as well as the Compur Light Value system.
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more exact exposure settings — also indicates full-stop light variations.

- has new *straight-line* light scale with large, bold easily read numbers . . . all speed/aperture numbers also are larger . . . *easy on the eyes*.
- supplied with genuine top-grade leather case.

See it at your local camera store now, or write for literature . . . *Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark 5, New Jersey.* A subsidiary of Daystrom, Incorporated.



## Take the **BLINDERS** off your cameras and projectors



**NORMAL LENS**

Gives you pictures of only 1.33 aspect ratio.



**SUPERAMA "16" ANAMORPHIC LENS**

Gives full CinemaScope-type picture in 2.66 aspect ratio. Double the width of normal lens—100% more picture and greatly increased dramatic impact.



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Gives you wide pictures but with loss of height and size of image.

**NOW! You can take and project Dramatic Hollywood Style CinemaScope-type pictures with**



# SUPERAMA "16"

**Dual purpose focusing Anamorphic Lens for 16 mm. motion picture taking and projecting**

Now your camera can see—and your projector can show—what your eyes actually see! . . . the full dramatic sweep of natural vision without sacrificing the brilliant detail and size of close-up shots. Superama "16" focuses from 5' to infinity insuring unusual sharpness and clarity in both taking and projecting. Panning is minimized, saving up to 50% of your film. Speeds up the pace of your 16 mm. movies. Best of all—it doubles audience enjoyment by enabling you to project theatre quality wide screen pictures. A complete line of Radiant Screens for wide screen projection is available from 50" to over 20' in width.

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Mail coupon below for illustrated circular giving full details and prices on the Superama "16".

### Real professional quality in a dual-purpose anamorphic lens



The Superama "16" brings a new high standard of quality to the 16 mm. anamorphic field with full CinemaScope type aspect ratio of 2.66 to 1. Created by the makers of the famous Panatar variable anamorphic lenses now in use in over 10,000 theatres all over the world. Utilizes the new high density glass which permits new freedom in cylindrical optical design. Gives high contrast, with excellent chromatic characteristics. Helical focusing assures superb definition from edge to edge. Can be safely attached with adapter rings to your present 16 mm. camera or projector without overloading your prime lenses.

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# Why...



## *there is only* **ONE NIKON S-2**

The manufacturer who is sure that he has created a superior product, does not have to compromise with other models that fill the same need. He knows that it is *the best* and backs it up with confidence.

That is why there is only one NIKON 35mm camera—the S-2. Any other models would have to be *less than best*. And that is impossible for a manufacturer who is accustomed to give only his best.

The NIKON S-2 is truly the outstanding 35mm camera in the field. Whatever advantages you may look for, there is no other '35' that combines as many as

the NIKON S-2: NIKKOR Lenses as Standard Equipment — Life-Size Rangefinder/Viewfinder — Rapid, Single-Stroke Film Transport—High-Speed Film Rewind — Positive, All-Flash Synchronization — Shutter Speeds to 1/1000th including the much-talked of 1/15th second for Available Light Photography. All in all, the NIKON S-2 combines more features than any other '35' on the market.

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NIKON S-2 with 50mm Nikkor f2.....	<b>\$299.50</b>
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Research microscopes, contour projectors, surveyors' transits, prism binoculars, and fine optical and ophthalmic instruments.

## LAST WORD

(Continued from page 14)

The professional photographer accepts each of these assignments as a challenge to bring out the qualities the purchaser wants.

The author asks how it is possible to evaluate a work of art by a dial and a gauge? True, electronics and five human jurors, photographers themselves, may not be the best answer but it is a better answer than having one person judging the pictures on an arbitrary basis.

Incidentally, we will gladly match the work of professional photographers in the portrait, commercial, industrial and press fields with the "artists." These men create art on every assignment and not just when the whim seizes them.

Fred Quellmalz, Jr.  
Executive Manager  
The Photographers' Association  
of America  
Milwaukee, Wis.

Sirs:

Re: *Is Photography Sentimentality?*  
—yes, I agree with Mr. Peter Pollack who wrote a very fine article after judging works entered for the 75th anniversary exhibition of The Photographers' Association of America.

Answering specifically some of Mr. Pollack's reactions to a professional exhibition: what counts today is success and success is achieved by good business. Business has absolutely nothing to do with art. In order to have a good business in photography, you must be able to sell at a reasonable price and by large quantities, photographs the customers like. This applies to portrait, commercial, and industrial and news photography. Today the commercial and industrial customers know more about quality than the portrait customer.

For this reason the work of portrait photographers in Chicago was unquestionably inferior to those in the other categories, before and after the selection by the jury. Only successful business men are asked to be part of a professional jury. They also make the rules. However, to counterbalance their opinions, men like Mr. Pollack are also asked to help. You were disappointed, Mr. Pollack? Maybe you were there for the first time, but I do hope people like you will come back and help to eliminate these misty, insipid and maudlin pictures.

Brookline, Mass. Egon Egone

Sirs:

Hurray for publishing the Peter Pollack gripe.

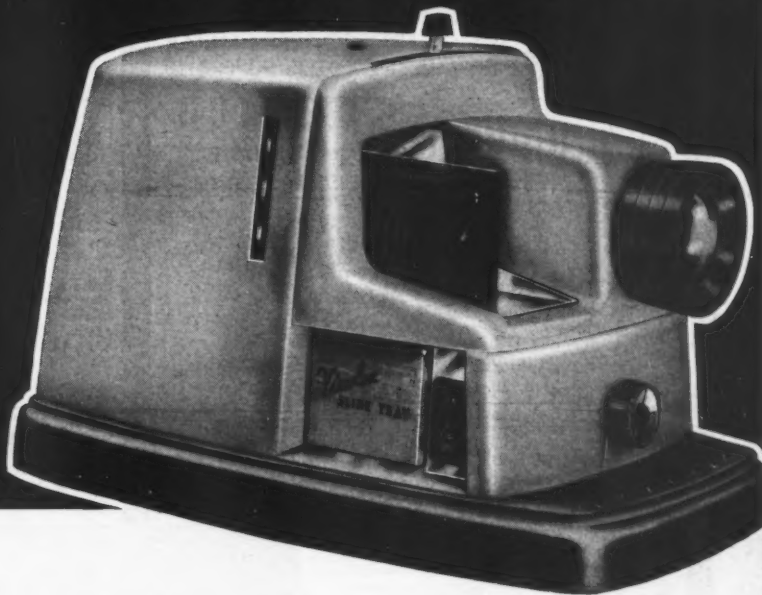
Minor White  
Editor, *Image*  
George Eastman House  
Rochester, N. Y.



MAY, 1956

19

# PROJECT-O-MATIC



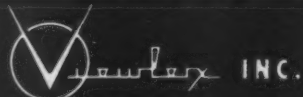
## THE NEW WAY TO SHOW SLIDES AUTOMATICALLY and ECONOMICALLY

Built-in automatic projection at its very best! All you do is flick the switching lever and the next slide appears on the screen — brilliantly, silently — and in perfect focus. A 300-watt, motor — fan cooled beauty that projects forward or backward and returns each slide to its proper tray position. Exclusive visual slide selector permits selection and projection of any slide in the tray in any sequence. Precision coupled shutter eliminates eyetiring "White Flash" on screen in between slide projection. Cord recessed in novel "Tuck-a-Way" compartment. Completely self-contained in smart airplane-luggage type case. For 2 x 2 and Bantam slides. Accommodates any type of mount — or intermixed. Built-in storage compartment for extra tray. Fast 5" F/3.5 Luxtar lens. Self leveling spring lock tilt control.

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COMPLETE WITH CASE  
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With Exclusive  
**MONOMATIC**  
CONTROL

MONOMATIC is a single knob control providing instant selection of Record or Play, in either 7 1/2 or 3 1/2 tape speeds, as well as Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger in either tape speed.

The CLIPPER

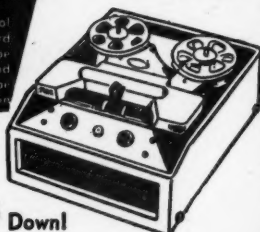
Regularly \$129.50.  
Now, from D. F. A.  
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**\$109.50** Down!

- Plays in any position!
- High fidelity performance
- Simplest to operate
- 2-speed, 2-hour operation

Don't confuse the brand-new 1956 Pentron Clipper Model RWN with discontinued 1955 Model CT-1. You'll be delighted with the host of exclusive all-new improvements in your 1956 CLIPPER! Write D. F. A. for trade-in allowance on your older model Pentron or other recorder. FREE brochure on other Pentron models and components for custom hi-fi installations!

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PORTABLE  
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## 1956 KONICA IIA

More quality features than any camera in this price range!

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- ✓ You get more shutter speeds (9 speeds to 1/500 sec.) plus full FMX synchronization.
- ✓ You get needle-sharp, ultra-fast Hexanon 6-element coated f/2.0 lens.

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Also a winner is the value-packed KONICA II, with the same features, but with Hexanon f/2.8 lens and F synch, at only \$89.75 Cash or \$8.97 Down!

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Stop press! NOW a superb 2 1/4 x 2 1/4 Twin-lens Reflex with interchangeable lenses!

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Complete with normal 85mm f/3.5 Hexanon lens and 135mm f/4.5 Tele-Hexanon—both, of course, with matching viewing lenses.

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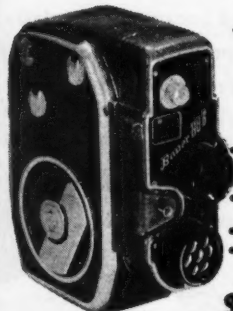
## Bauer 8mm Cameras

BAUER has long been the accepted standard of perfection in Europe. Now these superlative cameras, made in Stuttgart (Western Germany) are available for your movie making pleasure! You'll be delighted with the host of new fully automatic features to give you perfect ease of operation and perfect pictures every time!

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- Built-in, AUTOMATIC, photo electric exposure meter—coupled to needle-sharp Schneider Xenoplan coated f/1.9 lens. Just set the meter for film speed and frames per second; and then automatically maintain perfect exposure, regardless of change of scene or light conditions.
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- Professionally designed, beautifully finished: The ultimate in 8mm cameras. . . . only \$139.50 Cash or

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### BAUER 88C

- Similar to 88B, but without meter. Equipped with Elgeet f/1.9 lens. \$84.95 Cash or \$8.45 Down

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- Same as the 88C, but with 16 F. P. S. and single frame action. \$69.95 Cash or \$6.95 Down

## Top-Flight new 1956

# AURICON

## SOUND MOVIE EQUIPMENT

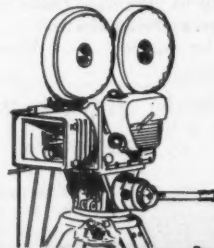
"Auricon" has long been synonymous with the finest in 16mm sound motion picture equipment. In this proud tradition, D.F.A. is privileged to present these exciting, superb new models . . .

\*Auricon Pro-600 (illustrated)

Camera-Head ..... \$1165.00 Cash or \$116.50 Down  
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Auricon Filmagnetic ..... 870.00 Cash or 87.00 Down  
Auricon Cine-Voice,  
Single Lens Mount ..... 695.00 Cash or 69.50 Down  
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\* Please write for Auricon Pro-600 price schedule for suggested accessory combinations at special prices.

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## The incomparable new 1956 Leica M-3



Leica M-3 w/ Elmar coated f/3.5 lens \$348. Cash or \$34.80 Down  
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down  
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down  
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### LEICA M-3 ACCESSORIES

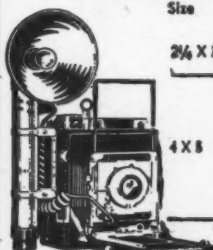
Summaron-M coated 35mm f/3.5 lens \$99.00 Cash or \$9.90 Down  
Elmar-M coated 90mm f/4.0 lens (standard mt.) 93.00 Cash or 9.30 Down  
Elmar-M coated 90mm f/4.0 lens (collapsible) 150.00 Cash or 15.00 Down  
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Stemar (Leica Stereo), complete \$297.00 Cash or \$29.70 Down  
Valoy II Enlarger 76.00 Cash or 7.60 Down  
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Leica IIIf with Summaron coated f/3.5 lens 216.00 Cash or 21.60 Down  
Leica IIIf with Elmar coated f/3.5 lens 237.00 Cash or 23.70 Down  
Leica IIIf with Summaron coated f/3.5 lens 276.00 Cash or 27.60 Down  
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All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangefinder and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter • roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed	Graphic Graphic
2 1/4 X 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	\$338.	\$299.
	105mm Tessar f/3.5	299.	279.
	105mm Ektar f/3.7	343.	294.
4 X 5	135mm Schneider Xenar f/4.5	299.	279.
	135mm Optar f/4.7	348.	319.
	127mm Ektar f/4.7	348.	319.
	135mm Tessar f/4.5	348.	299.
	150mm Schneider Xenar f/4.5	348.	299.
	150mm Tessar f/4.5	348.	299.
	152mm Ektar f/4.5	384.	337.
	135mm Schneider Xenar f/3.8	348.	299.
	150mm Tessar f/3.5	399.	299.
	150mm Schneider Xenotar f/2.8	499.	459.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2 1/4 X 3 1/4 outfits are supplied with Kalart coupled rangefinder.

## New 1956 Revere

Automatic Projector  
Runs by itself!



Model "553" {300 watt, automatic} \$79.50 Cash or \$7.95 Down; Model "555" {500 watt automatic} \$89.50 Cash or \$8.95 Down; Model "888" {500 watt, fully automatic} \$144.50 Cash or \$14.45 Down. Prices incl. 7 trays and case.

## new 1956 CONTAFLEX

Ground-glass eye-level focusing



is combined with split image rangefinder. Test image 45mm f/2.8 coated lens with fully automatic diaphragm Contaflex I \$169. Cash or \$16.90 Down; Contaflex II (Built-in Meter) \$199. Cash or \$19.90 Down.

## 1956 CONTAX



New full synchro models! IIA with Sonnar coated f/2.0 lens \$345. Cash or \$34.50 Down; or with Sonnar coated f/1.5 lens \$374. Cash or \$37.40 Down. For Contax IIIA with built-in exposure meter add \$38. Cash or \$3.80 Down.



With fully automatic diaphragm lens listed: Tessar f/2.8 \$259.50 Cash or \$25.95 Down; Westagon f/2.0 \$289.50 Cash or \$28.95 Down; Biotar f/2.0 \$345. Cash or \$34.50 Down; Xenon f/1.9 \$351.70 Cash or \$35.17 Down. With Pentaprism R/F add \$47. Cash or \$4.70 Down.



Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter \$199. Cash or \$19.00 Down. Optional: Currier 35mm coated f/5.6 wide angle lens \$42.50 Cash or \$4.25 Down; Longar 80mm coated f/4.0 telephoto lens \$82.50 Cash or \$8.25 Down. Retina IIC \$139.50 Cash or \$13.95 Down.

## Outstanding New



1956 PORTABLE Typewriters

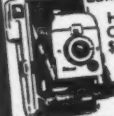
Hermes Rocket (only 8 lbs.) with case \$73.67 Cash or \$7.36 Down; Underwood Universal with case \$110.75 Cash or \$11.07 Down; superb new Core Royal with case \$124.75 Cash or \$12.47 Down.

## 1956 Kodak Brownie



Complete outfits with Brownie camera and Pro-lens. Including single lens (f/2.7) camera \$99.50 Cash or \$9.95 Down; or (f/1.9) camera \$109.75 Cash or \$10.97 Down; or Turret (f/1.9) camera with wide angle and telephoto \$141.50 Cash or \$14.15 Down.

## 1956 POLAROID Land Cameras



Highlander Camera only \$49.95 Cash or \$4.95 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only \$97.50 Cash or \$9.75 Down; Speedliner \$89.75 Cash or \$8.97 Down; New 700 \$125. Cash or \$12.50 Down.



Ektar coated f/2.8 lens \$379. Cash or \$37.90 Down; Hasselblad Superwide with Biogon coated f/4.5 lens \$489.50 Cash or \$48.95 Down. Exakta 66 with Tessar coated f/2.8 lens \$319.50 Cash or \$31.95 Down.

## NEW Models 1956 Rolleis



Rolleiflex with Xenar f/3.5 lens \$134.55 Cash or \$13.45 Down. Rolleiflex with Xenar f/2.5 lens \$217.50 Cash or \$21.75 Down; or with Tessar f/3.5 lens \$232.50 Cash or \$23.25 Down. New Rolleiflex 2.8D with Xenotar or Planar f/2.8 lens \$291.50 Cash or \$29.15 Down.



Top 1956 16mm Equipment!

Bolax H-16 Leader, Lytar f/1.9 \$249.50 Cash or \$24.95 Down; B&H 70-DR, TTH f/1.9 \$385.50 Cash or \$38.55 Down; B&H Filmo-sound 302 \$719 Cash or \$71.90 Down; Cine-Kodak Special 11, Ektar f/1.4 \$1280.00 Cash or \$128.00 Down.

## Complete 1956 Keystone

8-Unit MOVIE OUTFIT



Top-quality Olympic 8mm turret camera with normal f/2.5 lens, and these famous-make accessories: 6.5mm f/2.5 wide angle lens, 38mm f/3.2 telephoto lens, photo-electric meter, Kodaplug roll 8mm. Complete chrome film. Complete \$139.50 Cash or \$13.95 Down

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In a N. Y. Landmark, the Flatiron Bldg. at 23rd St.  
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Please ship the following immediately: \_\_\_\_\_

M-556

Enclosed is \$\_\_\_\_\_ ☐ Down Payment ☐ Complete Payment.  
I agree to pay \$\_\_\_\_\_ monthly for \_\_\_\_\_ months until merchandise is paid for.  
I wish to trade in: \_\_\_\_\_  
☐ Give me tentative allowance by mail.  
☐ I am shipping equipment for exact allowance.  
Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.  
☐ Send FREE literature on \_\_\_\_\_  
☐ Send FREE 1956 Catalog. ☐ Send pamphlet on "Deferred Payments."

Name \_\_\_\_\_

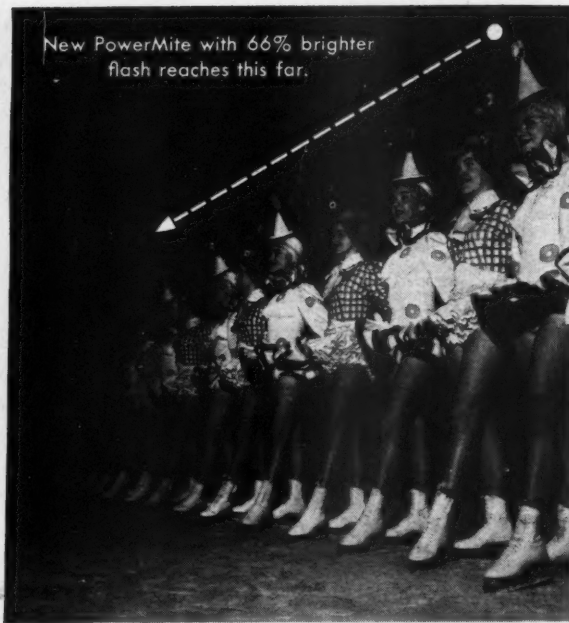
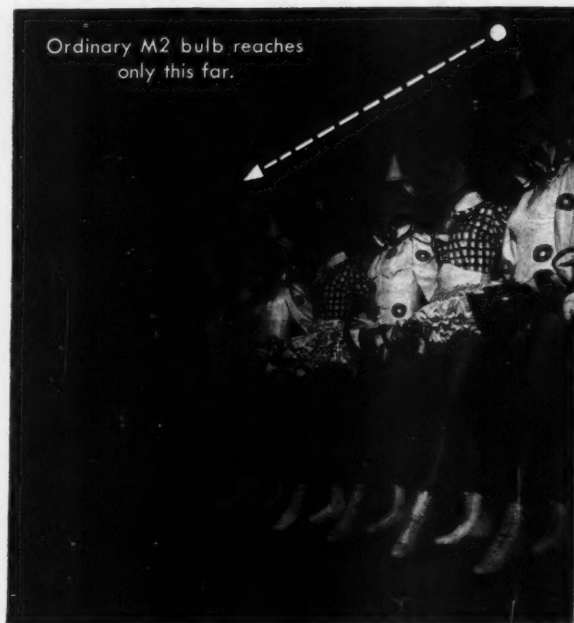
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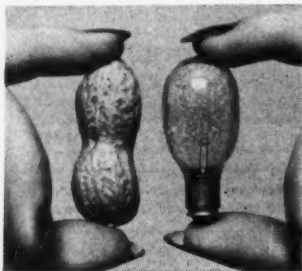
# New G-E PowerMite M2 flash bulb is now 66% brighter



*Powerful enough for shots up to 24 feet  
Same tiny size, still saves 3¢ every shot*

**N**OW, General Electric makes low-cost flash photography a fact. The above comparison photos of Ice Follies precision skaters demonstrates how new PowerMite M2 with 66% brighter flash now has big-bulb power as well as tiny-bulb convenience and lowest cost.

The photo at left (above) was taken with an ordinary M2 bulb, and the skaters are well-lighted only part way. The photo at right (above) was taken with a new PowerMite, and the skaters are well-lighted almost all the way. Both shots were taken 10 feet from the nearest skater with a 4 x 5" Speed Graphic and Royal Pan film, 1/30 sec. at f/16.



Peanut-size PowerMite is the first bulb its size with enough power for shots from 4 to 24 feet—and beyond, with new high speed films. Only 1/4 as big as regular midget bulbs, PowerMite is so tiny two 12-bulb packs

fit pocket or purse. So low-cost, only 9¢\* each, you save 3¢ every shot. And so handy to use. Ring-type base plugs in, pops out without twisting. Many cameras are equipped for PowerMite. With others, use handy adapter, only about 22¢ at your dealer's. Try a pack of new General Electric PowerMites and shoot all your flash shots *better for less!*

## EXCLUSIVE NEW POWERMITE BLUE

Another exclusive from General Electric! G-E research now gives you the first tiny, low-cost bulb designed for general use with daylight color film: New PowerMite Blue!



## NEW POWERMITE NOW AVAILABLE IN THESE CITIES

New PowerMites will be on sale first in Cleveland, New York, Chicago, Los Angeles, Atlanta and St. Louis. Until your dealer has new PowerMite, ask for the present General Electric M2 bulb. You get the same tiny size, low cost and excellent results for all shots up to 15 feet away.

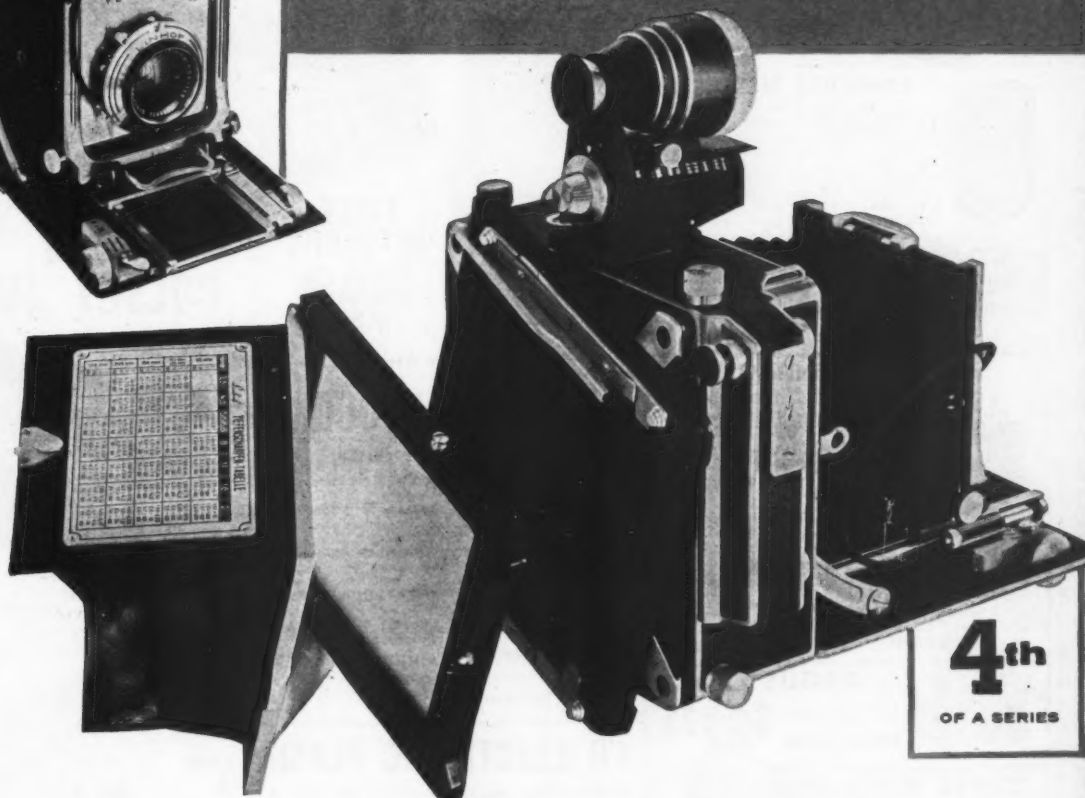
\*Manufacturer's suggested retail price

**GENERAL  ELECTRIC**

FOR ONLY A LITTLE MORE...

The Added Advantages of a

*Linhof*  
SUPER TECHNIKA



**4<sup>th</sup>**  
OF A SERIES

## THE *Linhof* REVOLVING BACK

One Linhof Super Technika feature that is too often taken for granted is its revolving back. While the advantages of swings and tilts, triple extension bellows, multi-focus rangefinder and lens interchangeability are inherently dramatic, a camera in the Linhof Super Technika class must have everything.

The revolving back is another important contribution to the ease of picture-taking. It is hard to understand how any large-negative camera can omit it and still lay claim to versatility. Anyone who has ever handled a camera — particularly a large one — can appreciate the advantage. Instead of twisting the camera, first one way for horizontal pictures and then, another for verticals — the revolving back permits you to hold the camera in one accustomed position and to

select either vertical or horizontal format by simply rotating the back. And if this doesn't seem to make any difference, imagine shooting on a tripod. Rotate the back and you have either format, whereas with other cameras you must remove the camera and attach it again in another position. This can become quite awkward.

Among the added advantages of the Linhof back is the fact that it is easily removable. This permits a choice of several types of backs which can be easily and quickly interchanged. The Universal 4 x 5 Back accommodates 4 x 5 Linhof Film Holders as well as standard American press-type film holders. It also accepts film pack adapters, roll film holders, film magazines, Polaroid camera back and enlarger attachments. The Universal 3 1/4 x 4 1/4 back is similar to the 4 x 5 back except that

it permits 3 1/4 x 4 1/4 film and other material to be used with a 4 x 5 Super Technika.

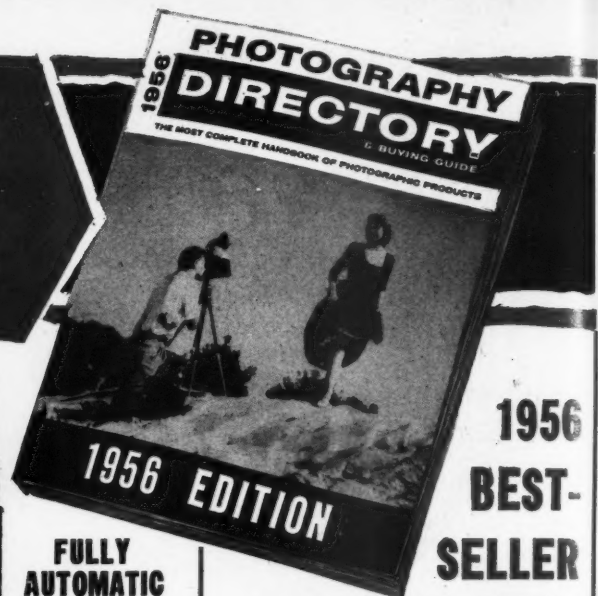
The Revolving Back is only one of the reasons why the Super Technika is called the 'world's most versatile camera'. There are many other added advantages which you cannot find in any other camera in the large negative field — and which you can enjoy for very little more than the cost of conventional equipment. Super Technika cameras are available in 2 1/4 x 3 1/4 and 5 x 7 models as well as 4 x 5.

Copies of this and previous ads on other Super Technika features may be obtained by writing to the address below. Descriptive literature and price information will be included.

See Your **LINHOFF** Dealer for a  
Super Technika Demonstration

*Linhof* Corporation of America

# FREE!



**1956  
BEST-  
SELLER**

**1956 EDITION**

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WESTON MASTER II, reg. 31.50...**\$15.95**  
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TESSAR F2.8, SYNCHRO  
Automatic Diaphragm  
WITH TELEPHOTO LENS  
USED **\$11750**



## GRAPHIC-LINHOF

4x5 Crown F:4.7 Rfdr., **\$159.00**  
prp. 1956... brand new  
Ann. Speed With Rfdr. Flash  
2 1/4 x 3 1/4 F:4.5 Lens.....**81.25**  
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Pacemaker Crown 23, F:4.5.....**119.50**  
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FULLY AUTOMATIC  
Latest Model, MX synchro  
Zeiss Tessar F:3.5 T' ctd.  
Reg. \$126.00



## ARGUS C-4



F:2.8 ctd. synch.  
Rfdr. Disc. Model  
BRAND NEW **\$62.95**  
Reg. \$84.45

## SUPER RICOH FLEX

**\$1875**

• 2 1/4 x 2 1/4 Reflex  
• F:3.5 ctd. lens  
• synchro shutter  
USED



## STEREO SPECIAL



Linex camera.....**9.95**  
Hera II, F:3.5 ctd.....**22.00**  
Edinex IIA, F:3.5 Rfdr.....**46.00**  
Kindar F:3.5 Rfdr.....**38.00**  
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Stereo Realist, F:3.5 Rfdr.....**51.75**  
Revere Stereo, F:3.5 Rfdr.....**69.95**

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FME dual speed.....**79.50**  
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Crestwood, Hi-Fi.....**134.50**  
TDC Stereotone.....**138.00**  
All used, perfect, guaranteed.



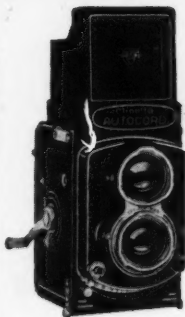
## HASSELBLAD



2 1/4 x 2 1/4 Reflex focal plane shutter,  
Ektar F:2.8 ctd. pre-set.  
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Used  
135mm F:3.5 pre-set Telephoto 79.00

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3 section, pan-head  
center post **\$995**  
BRAND NEW  
with geared center post.....**\$12.95**  
Quick-set 'Champ' Elevator.....**21.50**



FULLY  
AUTOMATIC  
**\$99.50**

## COMPARE THE

## MINOLTA AUTOCORD

to other cameras costing  
more than twice the price!

- Fully automatic-crank advances film, counts exposure, sets shutter
- Helical focusing lever—with range from 3 feet to infinity
- Rokkor 75mm F:3.5, 4-element coated, color corrected lens
- Optiper MX Precision shutter, synchronized at all speeds from 1-1/400
- Takes 12 pictures, 2 1/4 x 2 1/4 on 120 roll film
- Built-in self-timer

## FR ELECTRONIC FLASH

—It's fully portable—operates on 4 flashlight batteries and AC current too!



**\$54.95**

BRAND  
NEW

- Lightweight—2 lbs.
- Operates on 4 photoflash batteries
- Perfect for color slides
- Professional Light output

# OLDEN

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SAVE  
**\$50.00**

case  
&  
flash



**\$49.75**

BRAND NEW

Reg.  
**\$99.75**

## BOLSEY 'C'

35mm Reflex and Rangefinder F:3.2  
ctd. lens, synchro. disc. Complete with  
case & flash.

BRAND NEW

**\$49.75**

## BOLSEY B-2 THREESOME

**\$39.95**

with case  
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PHONE NEW YORK MURRAY HILL 4-4285

## For your BOLSEY

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Contaflex II, F:2.8 Meter	199.50	121.95
Contax II, Sonnar F:2		74.25
Contax III, Sonnar F:2		79.00
Contax IIIA, Sonnar F:2	336.00	134.00
Contax IIIA, Sonnar F:1.5	412.00	176.00
Kodak Bantam Special F:2		44.00
Kodak Pony F:4.5 synch.	29.75	12.75
Kodak Signet, Elkar F:3.5 Rfrd.	75.00	39.50
Kodak Retina IIA, F:2 Rfrd.	127.50	64.50
Kodak Retina IIC, F:2.8 MX	139.00	83.00
Kodak Retina IIIC, F:2 Ex. Met.	190.00	111.75
Leica IIIA, F:2 Rfrd.		75.75
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Leica IIIF, Elmar F:3.5	237.00	124.95
Leica IIIF, F:2	336.00	148.00
Leica M3, camera only	288.00	
Minox III, F:3.5 ctd.	119.00	61.95
Minox IIIS, F:3.5, synch.	139.50	79.75
Ricoh 35, case & flash	59.50	36.25
Robot Royal, F:1.9 Rfrd.	295.00	133.75
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Voigtlander Prominent F:2	220.00	99.50
Voigtlander Prominent F:1.5	270.00	125.95
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SAVE \$24.55! ARGUS PB300 AUTOMATIC slide  
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35mm Angenieux F:2.5 W.A.	99.50	52.00
35mm Elmar F:3.5 W.A.		43.50
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50mm Biogon F:2.8 W.A.		67.00
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85mm Nikkor F:2	175.00	88.95
85mm Summarex F:1.5	360.00	144.95
90mm Elmar F:4, Chrome	90.00	57.50
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135mm Hektor F:4.5	135.00	63.95
135mm Zeiss Sonnar F:4	146.00	78.95
135mm Nikkor F:3.5	135.00	76.50
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Graflex B, 3x4, F:4.5		32.00
Graflex Super D, 3x4, autom.	289.50	78.00
Kodak Chevron, F:3.5 Rfrd.	198.50	116.50
Kodak Medalist Elkar F:3.5		51.95
Kodak Medalist II, Elkar F:3.5		101.50
Mamiya flex Auto, F:3.5 ctd.		48.00
Master Reflex F:3.5 ctd.	185.00	68.00
Minolta Autocord F:3.5	99.50	58.75
Primarflex, Tessar F:3.5 ctd.		94.00
Ricohflex F:3.5 ctd.	29.95	18.50
Rolleicord IV, Xenar F:3.5		62.95
Rolleicord V, Xenar F:3.5 MX	134.55	75.50
Rolleiflex Auto, Tessar F:3.5		86.95
Rolleiflex Auto, Xenar F:3.5		74.95
Rolleiflex Standard, Tess. F:3.5		49.00
Super Ikonta A, Tess 3.5	99.00	43.50
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DaJur Babyblitz	39.50	23.75
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AO 300W autom, case	59.50	31.75
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Brumberger 200W, autom, case	34.95	
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LaBelle 55, autom, 500W	79.50	46.95
Revere 444, 300W, case	69.50	28.50
Revere 555, 500W, case	89.50	58.75
Revere 888, 500W, autom, case	144.50	78.95
TDC 'Headliner' 300W, Seleco.	49.99	21.50
TDC deluxe 'D' 300W, Seleco.	67.50	31.50
TDC Duo, 2 1/2 x 2 1/4 & 35 300W	67.50	31.50
TDC Stereo Projector-View	149.50	78.50
Viewlex Project-O-Matic	69.95	44.50

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B & H 70D, Turret, F:1.9		118.00
B & H 70DL, Turret, F:1.9	365.00	209.00
B & H 70DR, F:1.9, latest	385.50	
Cine Kodak Mag. 16, F:1.9		53.25
Cine Kodak Model 'K' F:1.9		62.00
Cine Kodak K100, F:1.9	269.00	188.00
Cine Kodak Royal, F:1.9	179.50	89.00
Keystone K50 Mag. F:2.5	129.50	62.00
Mansfield F:2.5, 100'	39.50	
Pathe Super 16, F:1.9	511.00	218.00
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Victor III, F:2.5, 100'		34.00
Victor IV, Turret W.3 lenses	278.00	94.50
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Revere 48, 750W	160.00	89.00
R.C.A. Jr. sound proj.	450.00	228.00
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B & H 285C, Sound	449.95	249.00
B & H 202C, magnetic sound	719.50	444.00

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B & H 220, 10mm F:2.5	49.95	24.25
B & H Companion F:2.5	89.95	34.50
B & H 134 TA, Tri-lens F:2.5	139.95	67.50
B & H Mag. 172-B F:1.9	164.95	87.95
Cine Kodak Model 25, F:2.7		21.50
Cine Kodak Mag. F:1.9	149.50	53.50
Cine Kodak Brownie F:2.7	37.50	19.50
DaJur Citation, F:2.5	77.50	34.50
DaJur Fadematic, Mag. F:2.5	127.50	52.75
Revere 88, F:2.5	74.50	29.25
Revere Mag. F:2.5	99.50	48.00
Revere 84, Turret, F:2.5	97.00	42.50
Vistascope 8mm	122.50	46.00
Wollensak 23, Mag. 3 lenses	75.00	42.95
B & H 253 'Monterey' 500W	239.50	134.50
B & H 'Regent' 500W, case	79.95	43.25
DaJur 750, case	159.95	76.50
Keystone K 100 latest, case	159.50	73.50
Keystone K 109, splicer, case	99.50	56.75
Kodak Brownie, case	169.50	74.95
Revere 85, 500W	62.00	37.50
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- 2 1/2 x 2 1/4 Reflex. Autom. Filmtransport
- F:3.5 coated Lens
- Synchro shutter, 1-1/300
- built-in selftimer
- Direct sports finder

reg. \$83.95 BRAND NEW **\$39.50**

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with Tessar F:2.8	\$124.00
with Xenon F:2.8	\$132.00
with Biotar F:2.8	\$148.00
with Xenon F:1.9 autom.	\$189.50
Exa F:2.9, diac. brand new	46.95
Prism Finder	17.50
28mm Retrofocus F:3.5 W.A.L.N.	88.95
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125mm Xenon F:1.9 L.N.	49.00
135mm Sun F:1.8 Tele. NEW	29.50
135mm Tele-Picon F:3.5 pre-set, NEW	47.95
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250mm Tele-Megor F:3.5, NEW	79.50
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## AUTO ROLLEIFLEX

### LATEST MODEL

LIKE NEW

with Xenar F:3.5 ctd.	\$138.50
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with Xenotar F:2.8 ctd.	\$184.50

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## GRAPHIC 35

- complete with case & flash
- F:3.5 ctd. lens
- Synchro shutter
- Cpld. Rangefinder

reg. \$89.50 USED **\$47.50**

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6x30 center focus	17.35
7x35 center focus	22.50
8x30 center focus	18.75
7x30 night glass	23.75

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all coated, lightweight, shockproof.  
Add 10% Fed. Exc. Tax.

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I wish to trade the following \_\_\_\_\_ PLEASE MAIL FREE QUOTATION  
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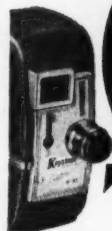


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to the "PRO"  
Movie Class  
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**Elgeet**

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Convert your  
Single Lens  
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Versatile  
3 Lens Model



only **\$39.50**

Complete with Wide Angle and  
Telephoto Lenses

- Can be installed in 30 seconds
- No focusing problem
- No exposure change
- Fits most 8mm cameras

write for free, illustrated folder!

**Elgeet** OPTICAL COMPANY, Inc.

832 Smith St. - Rochester, New York

## NEW products

### New Bolsey 35mm Camera



All scales are easily read from the top of the new Bolsey B3, 35mm camera. Featuring an f/2.8, 45mm Bolsey - Steinheil lens in a Gauthier shutter, the camera has click stop shutter speeds from 1/10 to 1/200 sec. plus bulb.

Lens openings go from f/2.8 to f/22, and according to the manufacturer the diaphragm marker travels the same distance between each f-stop.

Equipped with a split-image type rangefinder, the Bolsey B3 has balanced opposing levers for focusing. This permits the user to focus with fingers of one or two hands. Other features are: X type synchronization, (for use with electronic flash at all speeds, and bulbs at 1/25 sec.); combined film transport, shutter cocking and frame counting; double exposure prevention; die-cast aluminum construction; and dawn-gray leatherette finish trimmed with polished aluminum and black.

You can easily make bounce light pictures with the B3 by attaching the Jubilee Flashgun—sold separately for use with the camera. A swivel clamp allows the user to turn the reflector up for bounce light pictures without removing the gun from the camera. This gun, which accepts two penlite batteries, can be used with all midget bayonet-base flashbulbs, as well as M2 flashbulbs with the Miniflex adapter. Price of Jubilee Flashgun, alone, \$9.95. Price of Bolsey B3 Kit, complete with Bolsey B3 camera and everready cowhide leather case with removable front, \$59.95, packaged in an attractive box. For more information, write:

BOLSEY CORPORATION OF AMERICA  
118 E. 25 ST., NEW YORK 10, N. Y.

### New f/1.1, 50mm Zunow Lens



Greater freedom when shooting available light photographs is claimed for the new 50mm, f/1.1 Zunow lens which comes in mounts for Leica, Leica M3, Contax, Nikon and Canon 35mm cameras. According to the manufacturer, this Japanese-made lens has high resolution as well as large aperture, and permits the user to make existing light photographs with the new slower fine-grain emulsions, with color film, and to use higher shutter speeds even with high speed films.

Also featured, are hardcoating on all air-glass surfaces to reduce internal reflections and resist scratches and abrasions. Each lens couples to the rangefinder of the camera specified, has an engraved depth of field scale, and

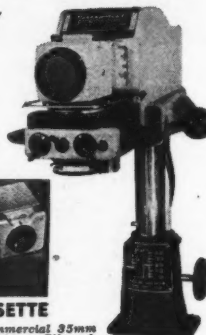
(Continued on page 30)

Durst 35MM

## MICROMAT

The World's only  
FULLY AUTO FOCUS  
COLOR ENLARGER

MICRO COPY  
CAMERA  
MICRO  
FILM  
READER



### MICROFILM CASSETTE

Holds up to 30 ft. of commercial 35mm film or 36 exposure cartridges. Film advance is coupled to frame counter.

Cam-coupled automatic focusing. Fitted with individually matched enlarging lenses. Head swivels through 180° for enlarging over 17 diameters. Patented negative carrier masks down to 1" x 1". Adjustable for horizontal and vertical distortion without altering optical axis. Built-in viewing window permits examination of size image field when micro-copying. Knob adjustment on baseboard permits shifting image plane off baseboard without affecting auto-focus.

No other enlarger on the market today can meet these requirements for precision micro-film, color work and precise black and white enlarging.

Durst Enlargers available in 6 models from 35MM to 6" x 9"

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**REVOLUTIONARY**  
new  
amazing  
"ELECTRO-COLLOIDAL"  
film developing process

UNCONDITIONALLY  
GUARANTEES:

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- 3 THE FINEST GRAIN NEGATIVE EVER ACHIEVED

**REVOLUTIONIZES**  
black and white  
PHOTOGRAPHY

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If you are dissatisfied in any way, or if you feel that the BRAK process has not lived up to all your expectations, we will refund your money with no questions asked!

All roll film including 16mm and 35mm \$1.50  
Add 25c postage. Sorry, No C.O.D.'s.

Contact proofs, full roll on single sheet 75c.

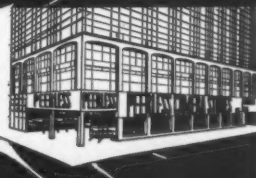
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hot-spots."  
—Hale Williamson  
Photo Editor, N.Y. Telegram-Sun

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With f2  
Coated  
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C.Z. Biotar  
Lens **199<sup>50</sup>**

• Synchronized for Flash and Strobe  
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Model	Price	Value
Kine Exakta VX with 12 Coated Automatic C.Z. Biotar	\$292.50	\$426.50
12 Coated Automatic C.Z. Biotar	\$225.50	\$359.50
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Precision 35mm to 2 1/4 x 3 1/4 Models!

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Complete 7-Piece Outfit

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While They Last, Only . . .

**69<sup>50</sup>**

• Fits Bolex Hi-8 Camera and Any Make and Model 16mm Projector • In Original Packing — Complete with Registration Card • Discontinued • Fully Guaranteed by Bolex and Peerless

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35mm CAMERA  
WITH f2.8 CTD. TESSAR  
• Latest MXY Compur Rapid  
Shutter • Synchronized for Flash  
& Strobe • Speeds to 1/500  
• Cpld. Rangefinder  
Ship. Wt.: 5-lbs. **52<sup>50</sup>**

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**Versatile Turret Combination!**

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G.E. Model PB-1	\$32.50	only 16.50
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Exa 12.8 Westar MX e	\$5.00	\$3.95
Exakta VX 11.9 Auto Xenon	\$61.70	\$49.95
Contaflex 12.8 Tessor Auto RF e	\$69.00	\$6.95
Contaflex II, Auto 12.8 Tessor e, R.F.	\$199.50	\$127.95
Contax B 12 Biotar	\$199.00	\$6.95

**35mm CAMERAS**

Model	New	Used
Argus 21, f3.5e	\$59.50	\$29.95
Bolsey B-2 RF, case and flash	\$66.50	\$39.95
Bolsey C22 f3.2 Reflex RF e	\$95.50	\$8.95
Contaflex, 12.8 Tessor e	\$142.50	\$1.95
Graphic 35, f3.5e, Case & Gun	\$89.75	\$12.95
Kodak Pory 828 14.5 C	\$29.75	\$15.95
Kodak Retina 11 12 Xenon RF	\$130.14.5 C	\$1.50
Kodak Retina 11A RF MXe	\$127.50	\$6.95
Kodak RF, f3.9, case & flash	\$75.00	\$2.95
Kodak Retina III C 12 Xenon e	\$190.00	\$11.95
Voigt Prominent 12 RF MXe	\$220.00	\$12.95
Voigt Vitessa 12 RF MXe	\$127.50	\$7.95
Voigt Vito 11 12.5e	\$45.50	\$20.95
Minox 1115 chain & case	\$139.50	\$75.95

(Symbols: RF Coupled Rangefinder, e Coated, \* Flash Shutter)

**35mm LEICA, CONTAX**

Model	New	Used
Contax 11A f1.5 Sonnar e	\$374.00	\$154.95
Contax 11A f2.5 Sonnar e	\$383.00	\$175.95
Contax 11A f1.5 Sonnar e	\$412.00	\$187.95
Leica 111C f2 Summilux e	\$368.00	\$113.50
Leica 111F, f2 Summilux e	\$289.00	\$143.95
Leica 111F, f2 Summilux e	\$289.00	\$114.50
Leica 111F, f2 Summilux e	\$336.00	\$78.50
Leica 111F f1.5 Summilux e	\$357.00	\$171.95

**35mm STEREO CAMERAS**

Model	New	Used
Kodak Stereo 13.5e	\$84.50	\$44.95
Revere f3.5 RF e	\$174.50	\$79.95
Stereo Realist f3.5 RF e	\$159.00	\$1.95

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Model	New	Used
Griffin 22 f3.5 e	\$33.00	\$41.95
Hasselblad 12.8 Exter/1600 e	\$476.00	\$277.95
Inflex 11A Auto f3.5 Tessor MXe	\$126.00	\$70.95
Rolleicord III f3.5 Zeiss	\$134.55	\$8.95
Rolleicord IV f3.5 Xenar MXe	\$134.55	\$75.95
Auto Rollei f3.5 Xenar MXe	\$234.50	\$112.95
Auto Rollei f3.5 Xenar MXe	\$249.50	\$119.95
Auto Rollei 2.8 C 12 Xenar MXe	\$309.50	\$171.95

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- Four-Element f3.5 Coated Lens
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**58<sup>55</sup>**

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## Argus C-3 Outfit

- CAMERA • CASE • FLASHGUN
- Needle-Sharp f3.5 Coated Lens
- Built-in Flash Synchronization
- Coupled MF • Speeds to 1/200

**32<sup>55</sup>**

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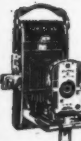
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- Speeds to 1/500 • Cpld. MF • MX Flash Synchron • Calibrated in Ft.

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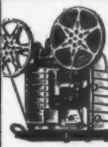
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### 8mm CAMERAS

	New	Used
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B&H 172A f1.9 Mag. Turb	199.95	116.95
Bolex B-8 Year, Turb. f.	119.50	68.95
Bolex C-8 f2.8 Year f.	89.50	52.95
Bolex H-8 Loader, f1.8	289.50	146.95
Kodak Brownie f1.8c	46.75	30.95
Keystone K-32 Olympic f2.5c	79.95	43.95
Revere 88 f2.5c	74.00	30.95
Revere 84 f1.9 Turb	147.50	81.95
Revere 40 f2.5 Mag. f.	98.50	49.95
Revere 44 f1.9 Mag Turb	154.50	80.50

### 8mm PROJECTORS

	New	Used
B&H 221 500 W. Case	\$ 84.50	\$ 42.95
B&H Revere 500 W. Case	179.95	89.95
Bolex M-8 500 W. Case	169.50	85.50
De Ju 750 W. Case	159.50	72.95
Keystone K70C 500 W. Case	69.50	38.95
Keystone K95 750 W. Case	119.50	63.95
Keystone K100V 750 W. Case, Splitter	159.50	73.50
Revere 85 500 W. Case	124.50	47.95
Revere 80 750 W. Case	159.50	63.95
Revere 777 750 W. Case	127.50	78.95

(Symbols: RF Coupled Rangefinder, c Coated, \* Flash Shutter)

### ROLL FILM CAMERAS

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Kodak Cherron f3.5 RF 800 MX*	\$195.50	\$116.95
Polaroid Highlander, f*	69.95	35.95
Polaroid Pathfinder f4.5 RF	249.50	142.95
Super Ikonta B, f2.8*	139.00	80.95
Super Ikonta BX f2.8 Tessar MF*	163.00	88.50

### SLIDE PROJECTORS

	New	Used
Argus PB 300, case f.	\$ 48.50	\$ 21.95
Argus Automatic 300, f. case	66.50	31.95
A.O. 300 W. Automatic, Case	59.50	30.95
Gaile Monomatic 300 W. f.	58.50	22.95
Gaile Coronet 300 W. case f.	44.75	20.95
Gaile Reflex 300 W. case 2146	86.50	47.95
Kodastyle Signet 300 W.	72.50	44.95
Lothello 75 Komoto 500 W. case f.	154.95	83.95
Revere 555 560 W. f.	79.50	42.95
Revere 800 500 W. f.	49.95	28.95
TDC Mainliner 300W f.	119.50	62.95
TDC Streamliner 300W f.	49.95	18.95
TDC Streamliner 500W f.	59.50	28.95
TDC 300c, 2 1/2 x 2 1/4	67.50	48.95
TDC Model B, 300 W. f.	67.50	28.95
TDC Stereo Projector 300W	169.50	78.95

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Opposite Grand Central Terminal-MO 7-1000

# frankly speaking

How to do it better... more easily... with more fun

## THREE FIRSTS FOR HERBIE



This photograph of little Debbie and her newest cousin is the **FIRST** photo by amateur photographer Herb Jacobs ever to be published. It was his **FIRST** use of the fastest available film—and it was his **FIRST** experience with FR's X-500 Developer for "Available Light" Photography.

All of the light came from two windows in the living room and it was this dimensional lighting which gives form to the older child's face. The exposure—amazingly, even though indoors—F8—1/25th.

It takes the combination of the high speed films like TRI-X and FR's X-500 developer to permit such perfect photography indoors at a speed rating up to ASA 2000 without photofloods or photoflash. No tricks, no special processing, no struggling in the darkroom with a "thin" negative, no attempts at forcing up a print on contrasty #5 papers developed in straight developer.

Herb's negative is normal. It prints on normal grade paper. It has a medium fine grain structure.



If you would like to take pictures indoors but thought you needed the "fast" miniature camera, you'll be happy to know that Herb's camera is an inexpensive reflex—with an F4.5 lens. As a matter of fact, he stopped down to F8 to extend his depth of field so Debbie in the background would not be too out-of-focus.

## USE X-500 FOR OUTDOOR PICTURES TOO

X-500 is the "life-saver" for those times when you must make action pictures outdoors—at twilight or on a dirty day. Or even in broad daylight if you must have the combination of your camera's smallest lens opening and its highest shutter speed.

FR's X-500 is packaged in two convenient sizes, an 8-ounce bottle which mixes with water to make up a 32-ounce working solution, costs 39c. You'll be able to develop 20 rolls of film in it before mixing up a new batch. A 1-quart bottle, selling for 99c, makes up a gallon of working solution, ideal for a camera club darkroom or a darkroom at a newspaper or industrial plant.

Develop film in X-500 as you would in any developer. The time temperature chart is on the bottle's label. And please, no fudging. Do not develop a few extra minutes "for safety's sake." ¾-oz. of stock solution added to the dilute after each use will keep the recommended developing time at a constant.



## FR MAKES DARKROOM WORK EASIER

The only other way to be sure with your "available light" processing is with a dependable thermometer. FR has a fine stainless steel thermometer for \$1.65 and a glass stirring rod thermometer for only 50c. FR's Paper Developer is also a bottled concentrate that saves you fuss 'n bother when you're ready to print. It has proven itself with all the papers you have now in your "paper safe."

For fixing film, FR's Rapid Fixol, stocked also in 8- and 32-ounce bottles, saves time for anyone who is anxious to get film washed and dried and into his enlarger. That's why we use it.

More information about these and other FR chemicals can be obtained by writing to:

## THE FR CORPORATION

953 Brook Avenue  
New York 51, N. Y.

## NEW PRODUCTS

(Continued from page 26)

comes with a factory guarantee certificate. Price of f/1.1, 50mm Zunow in a mount for any of the cameras listed above (please give camera name and model when ordering), \$450. For more information, write:

CAMERA IMPORT CORPORATION  
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## Soligor Single Lens Reflex



The Soligor "66," a new, moderate priced single lens reflex camera, from Japan, is of die-cast aluminum alloy construction, and incorporates: f/3.5 Soligor 75mm lens with preset diaphragm, focal plane shutter with speeds from 1/25 to 1/500 sec. plus Bulb and built-in sync. Focusing is done through a field lens and split prism rangefinder. There is also a magnifier, depth of field scale, and body shutter release. Film advance, shutter cocking and film counting are coupled in the Soligor "66," and although there is double exposure prevention, provision is made for intentional double exposure. Price, \$99.95; case, \$9.95. Interchangeable lenses are also available. For more information, write:

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17 W. 17TH ST., NEW YORK, N. Y.

## New Arrow "W-Lite"



Designed to give overall light balance when used indoors for movie making or stills, the new "W-Lite" has sockets for four photofloods, and a tripod screw for your camera. This companion piece to the nationally advertised Compacto-O-Lite, is of all metal construction and has a new hammer-tone finish. It is equipped with an exposure guide, and is UL approved. Price of "W-Lite" (without floods) \$5.95. For more information, write:

ARROW PHOTOGRAPHIC PRODUCTS, INC.

108 N. JEFFERSON ST., CHICAGO 7, ILL.

## New f/2.8, 90mm Makro-Kilar Lens



Focusing from infinity to eight inches from the lens rim is now possible with the new f/2.8, 90mm Makro-Kilar lens. It is similar in function to the 40mm Makro-Kilar introduced last year for most 35mm single lens reflex cameras. Set in a double sleeve helical mount the four-element 90mm Makro-Kilar permits taking regular and closeup pictures without need for extension tubes, bellows extensions, or supplementary lenses. It is available for 35mm and 2¼ x 2¼ single lens reflex cameras, 16 and 35mm motion picture cameras, and in conjunction with a reflex housing can be used with the Leica and similar rangefinder cameras. With 35mm cameras the angle of view is 28 degrees on the diagonal; with 2¼ x 2¼ cameras, 48 degrees.

The new 90mm, f/2.8 Makro-Kilar features a pre-set diaphragm, engraved depth-of-field scales, a built-in sunshade and a filter retainer for regular Series VI filters. Besides the usual f/stop and

(Continued on page 34)

# for your best buy... **BUY BROADWAY!**

**BIGGER ALLOWANCES** **TIME PAYMENTS** **30 DAY MONEY** **10% DOWN!**  
**EASIER TERMS** **FASTER SERVICE** **BACK GUARANTEE** **2 YEAR GUARANTEE**



## TRIPOD BUYS OF THE MONTH!

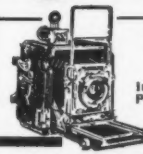
	Reg.	OUR PRICE
Star D Comet w/swing over tilt	22.50	19.95
Star D Conquest	19.95	13.95
Quick Set Elevator	32.50	19.95
Champ		4.50
5 Sec. all brass w/pan head		9.95



## DON'T OVERLOOK THESE VALUES ALL BRAND NEW

Strobe Units For Savings.

	List Special
Dejur-Miltz	29.95 29.50
FR Reporter	54.95 42.50
Ultra-Miltz Amateur III	89.95 29.50
Sunlite Mod. II	79.95 49.50
Thurite	29.95 29.50
Neiland HR40	122.50 49.50



## SAVE \$271.50 LIKE NEW 4x5 SPEED GRAPHIC OUTFIT!

Includes: • Camera • Kalart Rfr. • Flashgun • Film Pack Adapter • Case • Sunshade • Focal Plane Shutter • F4.5 Optar Reg. 395.90 ALL FOR 144.50

## WHAT MORE CAN WE SAY... ... BUT WE ARE SORRY!

We never anticipated such a tremendous response to this offer... and therefore we had to return the many hundreds of checks received. OUR NEW STOCK HAS ARRIVED, and in LARGE QUANTITIES, so let the orders come, this time we are READY!  
**BRAND NEW 135mm f3.5 Telephoto Lenses.** Coated and Preset... VALUES TO \$250.00 and yet...  
**ALL ONE PRICE 59.60!**  
 For the following cameras only:  
 Contax 5 Canon Leica II, III  
 Contax II, IIIA, Exakta V, VX Leica M3  
 III, IIIA Praktica  
 Case for the above 6.00



## ARGUS C3 OUTFIT

Including: • Camera • Case • Flashgun • Telephoto Lens • 4-20 Exp. Rolls Tri-X Film • 2 Rolls Color Film • Filters • Exposure Meter

Reg. NEW 149.50 **LIKE NEW 57.50**



## EXAKTA VX

w/12.8 Tessar Pre-set 142.50  
 w/new Quinon Automatic 199.50  
 w/12 automatic Biotar 199.50



## SAVE 70.00! AMPRO FUTURIST 8 With Dial-A-Film

• 1" f1.4 Lens  
 • 750W Lamp  
 • Forw. & Reverse or Stills  
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 • Case  
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**ONLY 84.54 Like new**

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Kodachrome	3	for 2.32
K828	1	for 4.44
K135/20	3	for 6.24
K135/34	3	for 8.67
8mm #369 Roll	3	for 24.45
16mm #345 100' Roll	3	for 10.56
8mm #347 Mag.	3	for 16.38
16mm #392 50' Mag.	3	for 16.38

ON ALL ORDERS OF 6 OR MORE  
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Exakta VX—Latest	\$ 44.50	+ your old Exakta VX (Body for Body)
Retina IIIC	74.50	+ your Retina IIA
Contax IIA	68.50	+ IIA for IIA or IIA for IIA (Body for Body)
Rolleiflex, Rolleicord V	63.00	+ your Rolleiflex MX
Rolleiflex, Rolleicord V	45.50	+ your Rolleicord V
Leica M-3	117.50	+ your Leica IIIF (Self Timer)
Nikon S-2 Latest Model	108.50	+ your Nikon S (Body for Body)
Exakta VX	48.50	+ your Exakta V
Exakta VX	80.50	+ your Exakta I or II
Exakta VX	28.50	+ your Contax IIA
Leica IIIF	86.50	+ your Leica IIIC
Rolleiflex	116.50	+ your Rolleiflex MX
Rolleiflex 2.8D	75.00	+ your Rolleiflex 2.8C
Retina IIIC	75.50	+ your Contessa MX
Nikon S-2	68.50	+ your Contax IIA
Contax II	67.50	+ your Contax I
Contax I	35.50	+ your Contessa
Exakta VX	54.50	+ your Contax B
Exakta VX	85.00	+ your Contax II or III
Exakta VX	86.00	+ your Praktika FX
1055 Exa MX	25.50	+ your Leica C-3
1055 Exa MX	14.50	+ your Argus C-4
1055 Exa MX	28.50	+ your Kodak 35 RP
1055 Exa MX	28.50	+ your Rollei B2
1055 Exa MX	25.50	+ your Kodak Signet
Contax IIA	44.50	+ your Contax IIA
Revere 888	65.50	+ your Revere 444
Projector	94.50	+ your Vitasma MX
Retina IIIC	75.50	+ your Retina IIA
Nikon S-2	144.50	+ your Retina IIA
Nikon S-2	25.50	+ your Leica IIIF
Nikon S-2	54.50	+ your Contax IIA
f1.4 Nikkor	85.00	+ your f1.5 Sonnar
f1.4 Nikkor	85.50	+ your f2.5 Sonnar
Contax IIA	34.50	+ your Retina IIIC
Nikon S-2	139.50	+ your Retina IIIC
Nikon S-2	56.50	+ your Leica 3F
Auto Biotar	89.50	+ your Biotar Pre-set
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Quinon	82.50	+ your Auto Biotar f2

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Trade your present Slide Proj. for the only true automatic 500W Slide Proj. with Remote Control THE ROBOMATIC, manuf. by Bell & Howell.

- 500W Lamp
- Guarantee "No Jam"
- Remote Control
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- Guaranteed for Life

Robomatic	65.00	+ your Revere 888
Robomatic	69.00	+ your Revere 553
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Robomatic	69.50	+ your LaBelle 55
Robomatic	85.00	+ your TDC Model D
Robomatic	90.00	+ your TDC Headliner
Robomatic	84.00	+ your Viewlux Project-a-matic

IF YOUR PROJ. IS NOT LISTED  
 WRITE FOR OUR PROMPT AND  
 FREE QUOTATION!

## PRESENTING... The ALL NEW Argus 300 Slide Projector!



• Case  
 • Auto Changer  
 Fantastic Savings of 23.00  
**BROADWAY PRICE 43.50**  
 Remote control 24.00

## SLIDE PROJ. OWNERS!

Unbelievable Values in Magazines for All Slide Changers  
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 Revere ..... 1.49 ea 10 for 7.40  
 TDC ..... 1.50 ea 10 for 4.75  
 Airquipt ..... 2.25 ea 10 for 15.50  
 Viewlux ..... 1.50 ea 10 for 4.75  
 Carrying Case for above—  
 12 Trays...6.95 24 Trays...10.95

## AGAIN... A MOST



## FABULOUS OFFER!

Telephoto and Wide Angle Lens at a remarkable price offering. Values up to 99.50. Order fast, while they last.

**ALL BRAND NEW AND ALL ONE PRICE \$16.50**  
 With leather case 1.50 add'l.

Anaco Argus C, C3, C4	Contina Dixie I, II, III	Kodak Pony	Retina I, IA, IIC, IIIC
Argus A4, 21	Edinex Graphic 35	Kodak Signet	Retina IIIC
Bell & Howell	Graphic 22	Kodak Tourist	Revere 35
Bolex C8, B8, H8	Ikofox Ikonika	Leica Autocord	Rolleiflex
Bantam Special	Konica Karat	Minolta A	Rolleicord
Bauer 88	Karomat Keystone	Minolta A	Ricoh 35
Baldina	Kodak 35 RP, w/o RP	Paxette IIM	Ricoh 35
Rolleiflex B, B2, C		Polaroid 80, 95, 95A	Speedex
Crosarflex		Polaroid 700	Titan
Flexora, 3.5 Elmar		Pathfinder	Ventura 66
Ricohflex IIIB			Vigilant
Victorflex 3.5			Vitasma f3.5, f2
Voigtlander			Vito
			Weilt

**Stereo—2 Lenses 32.00**  
 Busch Verascopes Iloca Stereo Revere Stereo TDC Stereo Vivid Kodak Stereo Kinder Graphic Stereo



## BROADWAY IS FAMOUS FOR SUPER BOLEX VALUES!

Bolex H16  
 W/3 lenses in focusing mounts  
 • 25mm 1.9 coated  
 • 15mm 2.5 coated  
 • 75mm 1.8 coated  
**Used 219.50**  
 Reg. 419.50 Case 14.95  
 Bolex Stereo Outfit 64.50

## BROADWAY CAMERA SHOP

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For special needs write to Roy Talbot.

Please Quote on trade.

My old camera is a \_\_\_\_\_ Name \_\_\_\_\_  
 I would like to buy a \_\_\_\_\_ Address \_\_\_\_\_  
 Please Rush the following equipment (10% Down)... City/Town \_\_\_\_\_ State \_\_\_\_\_  
 C.O.D. please send 10% deposit  
 2 yr. written service guarantee, 30 day money-back guarantee.



## FOTO-MITE

TRADE MARK

A new BC flash with more professional-type features than units costing twice as much, yet it slips into your coat pocket without a bulge! The specially-engineered reflector, unlike ordinary units, produces a different amount of light from different size bulbs, from M-2's to Press types—giving you the light control you need.

A big exposure dial tells you the exact lens opening to use, and a test lamp indicates when battery and bulb are in operating condition. Built-in extension outlets even permit use of additional flash units for side and back lighting effects.

The Foto-Mite fits all cameras with built-in flash contacts.

**FOTO-MITE, complete with locking shoe mount clip and universal shutter cord..... \$9<sup>95</sup>**

**FOTO-MITE UNIVERSAL, same as above plus matching Push-Button handle and universal bracket which permits instant removal for off-camera flash..... \$11<sup>95</sup>**

## STROBONARS 61A-62A

These two Strobosnars put famous Heiland quality within everyone's reach. Both operate from either four 20c photo-flash batteries or built-in AC for household current.

They're lightweight and compact—easy to carry, easy to use. And the exclusive Heiland miniature lamphead gives extremely even illumination with no hot spot—with an honest daylight Kodachrome guide number of 28. A Ready Light on lamphead automatically flashes when the unit is ready to fire.

You're ready to take any picture in a flash—with one of these Strobosnars on your camera!

**STROBONAR 61A—(capacitor in handle) for mounting with Quick-Release clamp and standard brackets. With 10 ft. AC line cord (less batteries)..... \$55<sup>95</sup>**

**STROBONAR 62A—(capacitor in power pack) for shoe mounting in accessory clips or for use on mounting tube or Heiland Push-Button handle. With 10 foot AC line cord (less batteries)..... \$59<sup>95</sup>**

# Take your pick from Heiland's All-New Flash Units

► **More compact and versatile  
than ever...yet lower in price!**

Every model is engineered for even light distribution and ease of handling, on or off camera—the same professional characteristics that make Heiland the choice of over 5 out of 6 U. S. newspapers.



## STROBONAR®7

The Strobonar Seven, now available for the first time with a Ready-Light, has been hailed by many press photographers as the greatest performer of its size ever built. The remarkably even light distribution of its 4" reflector proved so efficient that it is now standard on all new Strobonars.

The Seven gives an honest guide of 28 for daylight Kodachrome. One 510 volt battery insures rapid cycling and up to 1600 flashes for heavy-duty, continuous use. The charcoal gray leather pack is the most compact in the line.

Designed for bracket-mounting, the Seven has a detachable Coiled Kord, and may be used on AC with an accessory pack. If you take a great many pictures requiring dependable performance under rugged conditions, this is the unit for you!

STROBONAR SEVEN—  
less battery..... **\$55<sup>95</sup>**

Complete with  
battery..... **\$71<sup>90</sup>**

## STROBONAR 71A

This professional unit is in a class by itself. It offers the compactness and light weight of less powerful equipment, combined with a daylight Kodachrome guide number of 40—powerful enough for more demanding assignments.

Built to withstand rugged use, the power pack is gray-and-black high impact plastic, curved to fit the body. It is powered by one 510 volt battery which delivers an average of 500 flashes, and up to 3 extension lights may be fired from one pack for multiple flash work. The 71A may also be used with the Strobonar AC-Pak, an optional accessory.

If you take between 500 and 600 pictures a year, and want a unit with high light output plus light weight and compact size...you want the 71A!

STROBONAR 71A—For shoe mounting in accessory clips or for use on mounting tube, push-button handle, or Heiland 24-3 battery case for remote tripping with Solenoid-operated **\$99<sup>50</sup>**  
cameras. Complete with battery.....

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# 10 SELECT PHOTO TOOLS

for Gorgeous Pictures—Endorsed by Professionals



## PAXETTE 11M 35mm CAMERA

Takes Full Range  
of  
INTERCHANGEABLE  
LENSES

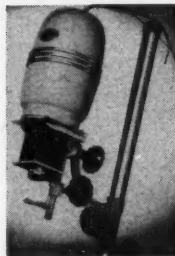
Choice of 4 Focal Lengths  
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—General Defies Comparison at **\$69.50**  
Double the price .....  
Features full modern synchro. for flash, strobe, delay;  
Speeds from B-1/300 sec.; Coupled film transport;  
Fully guaranteed! Complete with coated F/2.8 INTER-  
CHANGEABLE Lens . . . **\$69.50** plus FET.

## SOLAR 120 ENLARGER

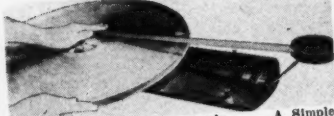
Takes Negatives  
from  
35mm to  
2 1/4 x 3 1/4"  
Enlarges to  
20 x 30"

Easily assures perfect  
prints right from the  
start! Precision Double  
condenser system; Exclusive non-fogging baseboard;  
Rack and Pinion focusing; Extra long bellows; Dust-  
less neg. carrier. Guaranteed. Less lens **\$74.50**



## WATSON CINE' DEVELOPING OUTFIT

Processes 16mm and 35mm Film



First Choice of the Professionals . . . A Simple,  
Efficient, LOW-COST means of processing up to  
200 ft. of 16mm or 35mm (also 46mm, 70mm)  
film • UNIFORM Processing • 3 Scratch-Proof  
Nesting Tanks—Reel • STAINLESS STEEL,  
FULLY GUARANTEED—from **\$89.**

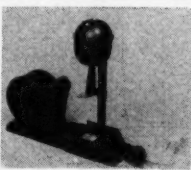
## WATSON Daylite 35mm BULK FILM LOADER

With Automatic  
Frame Counter.  
Slashes your 35mm  
Film Costs . . . Re-  
loads film cartridges  
with Bulk Film for  
less than 1c per shot. Any 35mm B&W or Color,  
Spooled or unspooled Bulk Film (No Scratching)  
... Eastman, Ansco, DuPont, Leica, Contax, Exakta  
cassettes, etc. No darkroom necessary. **\$11.95**  
on money back GUARANTEE. Use Bulk Film  
and Save!



## DIAFIX 35mm Film Printer

Prints wallet-size  
photos; 35mm  
strip film; and  
transparencies  
from your 35mm  
negs (on perfor-  
ated paper or  
film) . . . simply,  
safely, quickly.  
... Precision en-  
gineered. Ex-  
cellent results  
GUARANTEED.  
New, power beam "Lamphouse" accessory **\$9.85**  
DIAFIX without Lamphouse . . . only **\$21**

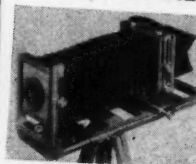


## TELEPHOTO SPECIALS

135mm F/3.5 Telephoto Praktika (#361)	<b>\$49.50</b>
135mm F/4.5 Telephoto Praktika (#362)	<b>44.00</b>
150mm F/5.5 Telephoto Praktika (#363)	<b>49.50</b>
180mm F/5.5 Telephoto Praktika (#364)	<b>59.50</b>
50mm F/2.0 Carl Zeiss Sonnar	<b>69.50</b>
Contax (#365)	<b>32.50</b>
4" F/3.8 Telephoto Exakta (#366)	<b>44.50</b>
6" F/5.5 Telephoto Exakta (#367)	<b>54.50</b>
7 1/2" F/5.5 Telephoto Exakta (#368)	<b>59.50</b>
10" F/5.5 Telephoto Exakta (#369)	<b>69.50</b>
10 1/2" F/6.7 Dellmeyer Exakta (#370)	<b>69.50</b>

Limited Quantity—First Come—First Served

## 5 x 7 B & J VIEW CAMERA



For Every Pro.  
& Amateur Need  
**SWINGS**  
More Than Your  
Lens Can Use

Longer Bellows—Cal-  
ibrated Focusing  
Screen—Reversible  
Back—Oversize Lens Board—Folds to Less Than 6"  
—Easy for Portability. **\$94.50** less lens.

## SPECIAL CLOSEOUT



## 5 x 7" AERIAL CAMERA BODY

This F/8 Camera—less  
lens, complete with focal  
plane shutter; roll film  
advance; built-in back  
for Graphlex cut film  
magazine. 5 shutter  
speeds 1/125 to 1/400 sec. GUARANTEED. Not  
Returnable. Closeout Special . . . **\$49.50**



For complete details visit your Dealer or write...

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## NEW PRODUCTS

(Continued from page 30)

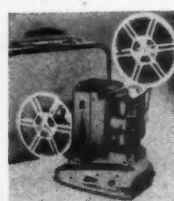
distance scales there are engraved cali-  
brations showing reproduction ratio (at  
closest distance, 1:1.8) and exposure  
correction factors.

Each 90mm Makro-Kilar is accom-  
panied by a photographic test plate  
made at the Kilfitt Testing Labora-  
tories, showing the actual optical per-  
formance of the specific lens. This plate  
contains 198 test patterns, in a 1 1/2 x 1 1/4  
inch area. A magnifier is supplied for  
critical examination.

The 90mm Makro-Kilar comes with  
the "basic" Kilar mount, and is adapta-  
ble to many different cameras by means  
of an additional coupling ring. The  
lens is also available with a special  
bayonet mount for the Hasselblad cam-  
eras. Price of 90mm Makro-Kilar (with-  
out accessory coupling ring), **\$249.95**.  
For more information, write:

KILING PHOTO CORPORATION  
257 FOURTH AVE., NEW YORK 10, N. Y.

## New Bolex M-8 Projector



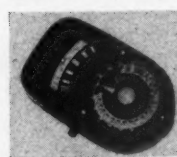
An exclusive  
"FilmGuard"  
device which is said  
to give positive  
protection against  
film breakage and  
prevent the film  
loop from getting  
lost, is featured  
on the new Bolex  
M-8, 8mm motion  
picture projector.  
The "FilmGuard"

is a small cam device which automati-  
cally re-forms the bottom film loop in  
the projector whenever it might be lost  
for any reason. According to the manu-  
facturer a gentle, even tension is main-  
tained even when bad splices, torn per-  
forations, or worn film pass through the  
projector—and even when the gate is  
opened for cleaning while the projector  
is running. The picture is said to re-  
main steady and sharp on the screen at  
all times.

Other features of the Bolex M-8 are:  
an f/1.5 projection lens; a special con-  
denser system for brightest 500-watt  
illumination, and advanced tempera-  
ture control; snap threading; an easily  
accessible lamp; and ultra-rapid claw  
mechanism for steady pictures. The  
unit also has a motor drive on the take  
up reel, features 400 foot rewind in 15  
seconds, has single switch operation,  
independent height adjustment and  
picture leveling, and full-inch gate  
opening. Price of Bolex M-8 projector  
complete with de luxe carrying case,  
**\$169.50**. For more information, write:

PAILLARD PRODUCTS, INC.  
100 SIXTH AVE., NEW YORK 13, N. Y.

## Sekonic Professional Meter



A large, easy-to-  
read dial is fea-  
tured on the new  
Sekonic Profes-  
sional exposure  
meter. Made in  
Japan, the reflec-  
tance-type meter  
comes with an in-  
cident-light at-  
tachment, and has high- and low-light  
grids with separate scales. ASA film  
speed markings are from 1 to 1600;  
f/stops from f/1 to f/32; shutter speeds  
from 30 seconds to 1/1200 second; light  
value numbers (LVS) from 3 to 18;  
filter factor readings from 1.5X to 4X;  
and movie camera readings from 8 to  
64 frames per second.

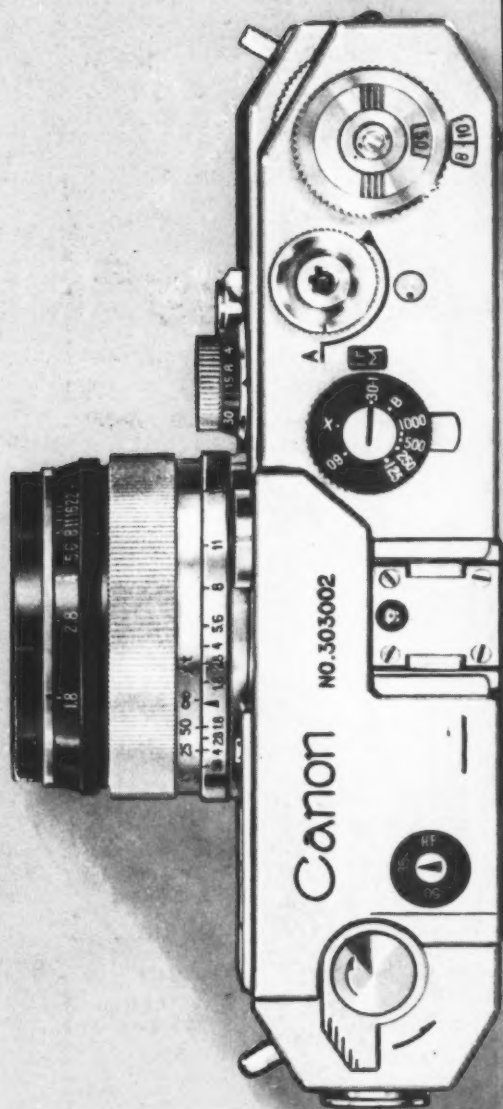
For convenience, a button on the side  
of the meter permits you to hold the  
reading so you don't forget it. Other  
features are a conversion scale from  
ASA to Weston and DIN exposure rat-

(Continued on page 49)

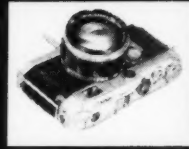




Fulfillment!



CANON Model V CAMERA



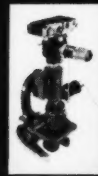
TWIN-TURRET ZOOMFINDER



CANON LENSES



PHOTOMICROGRAPHY UNIT



# The New **Canon** System of Photography

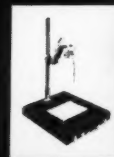
FLASH UNIT Model V



CAMERA HOLDER



COPYING UNIT



AUTO-UP





## CANON MODEL V

**T**

**HE NEW CANON V!** Stated simply, the Canon V masters the everyday problems of 35mm photography and leaves them far behind. Disdainful of popular "gadgets", it was conceived as an intelligently designed tool for the serious photographer, who is tackling increasingly complicated picture assignments. *At the same time, it had to be a camera basic enough to be grasped by the novice.*

How to achieve these objectives? First, the new Canon had to embody greater speed of action, yet relieve the photographer of the rudimentary mechanical operational tasks. It had to be more versatile than ever, its accessories permitting broader horizons for the varied needs of industry, science, journalism, art . . . and of no lesser importance, the amateur. Its optics had to be capable of seeking out subjects in what has long been considered impossible situations. It makes "Available Light", once considered an experimental field for the photographer, the norm. Canon's ultra speed lenses, such as the new 50mm f:1.2 and the new 35mm f:1.8 easily conquer this barrier.

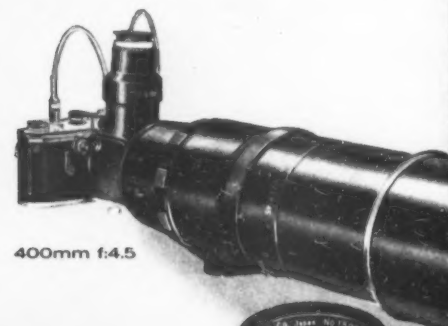
*But speed and handling ease are not enough.* Canon had to embody durability and the precision that has made Canon the standard by which all other camera mechanisms are measured. In this respect too, the new Canon V is the new leader! Obviously, the owner of a Canon V need not be an expert, but owning it sets him apart as a connoisseur. If he is an expert who has mastered the routine assignments, handling the Canon V will prove a thrilling experience. *In use, its many premium features will make him wonder how he ever managed without them!*

A few details about the new Canon! First, its lenses all feature the standard Canon thread-mount. No sacrifice for "gadget" value, here; Canon retains the only mount design that offers complete accuracy—durable and unailing. Only a series of hardened threads offer the great surface "contact" that means your lens alignment will never wear out of line. And, of course, your present investment in Canon or Canon-type lenses is preserved. If it's speedy-operation you fancy, Canon's single-stroke trigger leaves your shutter finger always ready to shoot, your left hand winds film and shutter. Both hands are put to work, meaning twice-as-fast camera action. Canon's accessory pistol grip provides even greater handling efficiency. Of course, you may prefer to use the conventional winding knob. With Canon you can! Parallax is gone, for Canon automatically adjusts your accessory



design, by providing built-in adjustable viewfinder for any of Canon's four 50mm lenses, and either of Canon's two 35mm lenses, and size your lens sees. Or, flip to "RF" for maximum Step into the picture . . . Canon's built-in shutter for some ten seconds. Ease of loading, hinged back completely open, and also see its unique film perfectly flat and taut. When you use flash, difference peak lags, and as you vary your shutter speed, compensate for that, too. Canon automatically adjusts electronic flash you select...and also for the These are but features, of which Canon has many. To try Canon V, it must be handled, tried. Your Canon Franchise demonstrate the complete new Canon System of Photography first hand!

Canon Model V: with 50mm f:1.8 Lens \$450.00; with 35mm f:1.8 Lens \$475.00



400mm f:4.5



50mm f:1.2



50mm f:1.8



28mm f:2.8

**25mm f:3.5** Fastest 25mm lens in the world, incorporating new rare glass elements that result in a degree of edge-to-edge definition heretofore considered impossible! Used wide open, this spectacular new lens is virtually free of barrel distortion and aberrations. Spectra-coated™ for optimum color fidelity. \$175.00 • Viewfinder \$15.00

**35mm f:1.8** The widest angle lens ever for special use, opening new available-light photography. A "standard" lens view is desired, yet speed is permitted. Aberration-free resolution is another Canon quality. \$150.00 (No viewfinder Canon)

**28mm f:2.8** Embodies new rare glass elements that make this the finest, fastest 28mm lens available. No barrel distortion or curvature at all stops; covers full 75 degree field. An ideal lens for available-light photography where a great angle of view is required. Spectra-coated™ on all glass-to-air surfaces. \$145.00

**50mm f:1.2** Offered speed greater than a high degree of color reproduction-free definition passes even the most exacting field. Canon's finest optical quality. Incorporated elements, Spectra-coated weight mount. An already world-famous lens. \$250.00

design, by  
it at "50"  
either of



Step into the picture . . . Canon's  
shutter for some ten seconds. Ease of



film perfectly flat and taut. When you use flash, different bulbs have different  
peak lags, and as you vary your shutter speed, you have to com-  
pensate for that, too. Canon automatically adjusts for the bulb or  
electronic flash you select...and also for the speed at which you fire.  
These are but features, of which Canon has many. To truly appreciate the new  
Canon V, it must be handled, tried. Your Canon Franchised Dealer will gladly  
demonstrate the complete new Canon System of Photography. See Canon  
first hand!

Canon Model V: with 50mm f:1.8 Lens \$325.00;  
with 50mm f:1.2 Lens \$450.00; with 35mm f:1.8 Lens \$350.00



**25mm f:3.5** Fastest 25mm lens in the world, incorporating new rare glass elements that result in a degree of edge-to-edge definition heretofore considered impossible! Used wide open, this spectacular new lens is virtually free of barrel distortion and aberrations. Spectra-coated™ for optimum color fidelity.  
\$175.00 • Viewfinder \$15.00

**28mm f:2.8** Embodies new rare glass elements that make this the finest, fastest 28mm lens available. No barrel distortion or curvature at all stops; covers full 75 degree field. An ideal lens for available-light photography where a great angle of view is required. Spectra-coated™ on all glass-to-air surfaces.  
\$145.00

**35mm f:1.8** This is definitely the fastest wide angle lens ever produced for commercial use, opening new horizons in the field of available-light photography. Ideal for use as a "standard" lens, where a wider angle of view is desired, yet no sacrifice of quality or speed is permitted. Its crisp, distortion and aberration-free results are breathtaking. This is another Canon milestone in lens design.  
\$150.00  
(No viewfinder required with Canon V Camera)

**50mm f:1.2** No other lens has ever offered speed greater than f:1.5, with such a high degree of correction resulting in aberration-free definition and resolution. Surpasses even the already accepted leader in the field, Canon's 50mm f:1.8, in performance quality. Incorporates new rare-glass elements, Spectra-coated™, in new lightweight mount. A superb addition to the already world-famous Canon lens family.  
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**50mm f:1.8** - Completely new design, making this popular Canon lens even finer than its predecessor. Residual spherical aberration is virtually eliminated, as are coma and curvature. Its pin-point definition is without equal, in lenses of its type. Its contrast and brilliance are remarkable! Spectra-coated™ for maximum light transmission, in new lightweight mount.  
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**400mm f:4.5** High speed telephoto incorporating new Canon reflex housing. Unique design permits filter mounting behind the lens, so that the filter's color and density do not block light transmission during focusing and viewing. Extremely sharp, no curvature or aberrations. Angle of view is 6 degrees; magnification 8X; its five elements are Spectra-coated™. Includes 5 filters and lens shade.  
Complete unit \$590.00

# Canon

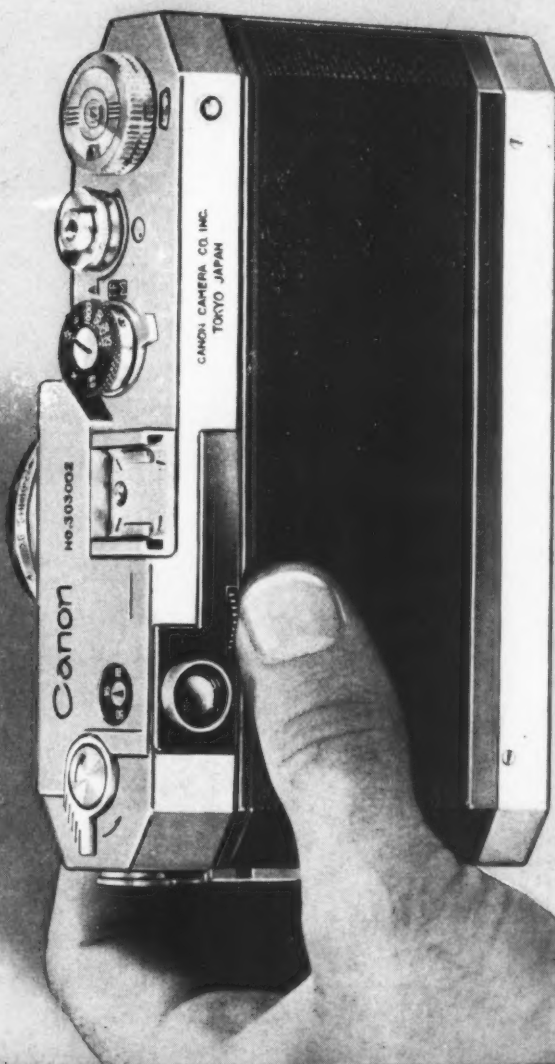




**T**HE NEW CANON SYSTEM OF PHOTOGRAPHY!  
*Final realization of every dream and faint hope camera users have cherished since the infant days of photography! Crowning photographic achievement of this age of Univac and small miracles!*

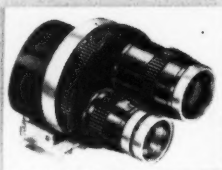
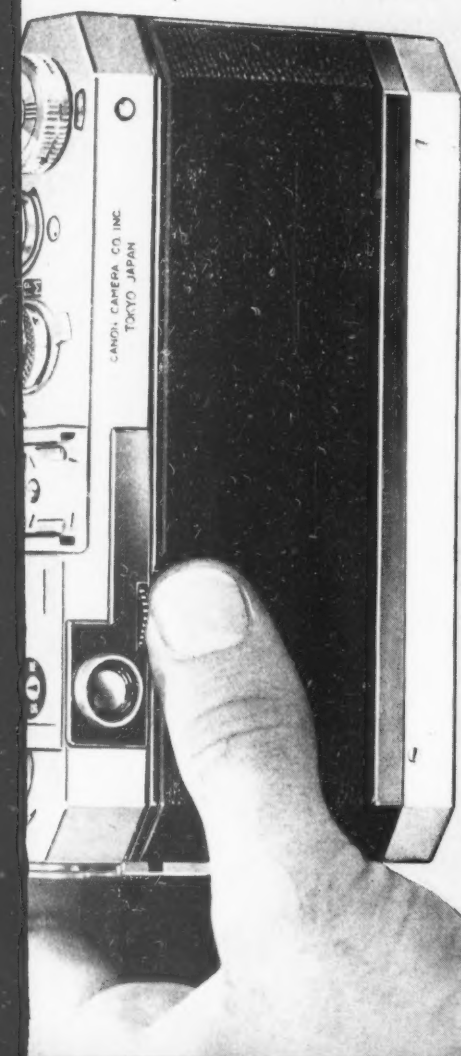
*It is fitting that Japan's largest camera manufacturer, and new world-leader would produce the finest 35mm camera in the history of photography. Only Canon engineering throughout nearly a quarter of a century of research and development . . . and a burning drive for perfection, could have achieved this. The photographic world has eagerly awaited a camera such as the Canon V, and looked to Canon for its evolution. For who else but the pioneer in the development of the world's highest speed lenses could design it.*

*With pardonable pride, we present to the world of 35mm photography, its definitive achievement . . . The New Canon System of Photography, and its nucleus, the Canon V!*



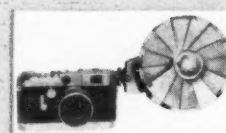
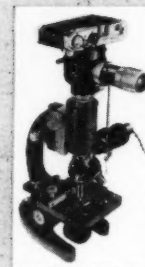
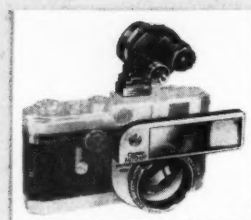
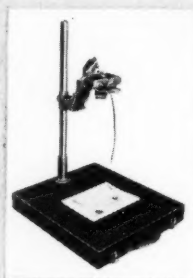
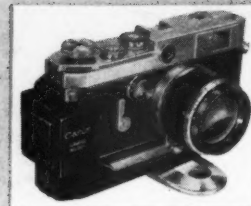
**IN SYSTEM OF PHOTOGRAPHY!**  
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sent to the world of 35mm photography, its  
new Canon System of Photography, and its



# Canon

## THE COMPLETE SYSTEM OF PHOTOGRAPHY



**TWIN-TURRET ZOOMFINDER** Two turrets (one for long, one for short focal lengths) provide actual field of view, and correct magnification for lenses from 35mm to 135mm. With accessory front attachment, range extends down to 21mm. Parallax automatically adjusted by camera focusing. Complete with leather case.

**COPYING UNIT** Available in portable or table models, for use with Canon 50mm lenses. Features 28" high stanchion, carrying arm with detachable, adjustable panto-type platform, permits reproduction ratios from 1:1 to 1:17 portable with extension tubes and film magazines.

**FLASH UNIT, Model V** B.C. type portable flash unit, with 5" folding, adjustable reflector. No external wiring is required, unit fits directly on bayonet-type contact on camera. Sturdy plastic housing, outlets for extension flash or off-camera shooting, test lamp.

**AUTO-UP** Supplementary close-up lens, available in two types, Model 1 for focusing 15" to 22"; Model 2 for 22" to 40". Mounts on Canon 50mm lenses, permits rangefinder focusing directly thru its viewing lens. For 50mm f:1.5, \$24.00; for 50mm f:1.8, \$18.95; for 50mm f:2.8, \$17.95. Price includes leather case, and choice of models.

**PHOTOMICROGRAPHY UNIT** For recording image directly thru microscope. Couples to tube of any standard microscope. Ten power focusing eyepiece allows full viewing of subject while shooting. Built-in data projector records subject data on negative.

**CAMERA HOLDER** Cradles the camera for tripod mounting in vertical or horizontal position. Bubble level assures accurate positioning at all times. Includes leather case.

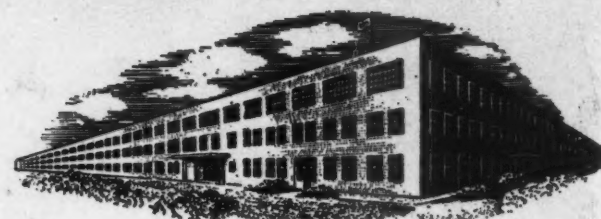
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*Look at the lenses*

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with three (3) lenses in focusing mounts, click stops.



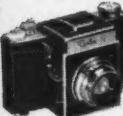
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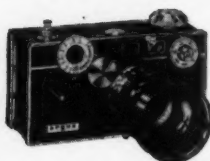
Your dealer now has a true, long focal length (135mm) telephoto lens that adds the crowning touch to your Argus. It's a triumph in optical engineering that will give you pictures of unsurpassed quality with edge-to-edge sharpness and clarity of definition. This precision-made import is highly color-corrected and hard coated on all air-to-glass surfaces. And the beauty of this fine lens is in its simplicity of installation, a matter of seconds...coupling directly to the Rangefinder.

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## modern STEREO

by HAROLD R. LUTES

*This spring, try your hand at  
closeup nature pictures*



Have you seen some of those extremely close stereo shots of berries, flowers, jewelry, etc. (like photo 1) made by what appeared to be special techniques? Actually you can make such shots yourself and not in-

vest in a lot of special equipment, either, aside from closeup lenses and a slide bar. So here are some rules to ensure success:

1. Fill the frame to restrict the area covered.

To fulfill this requirement, you must either be close to your subject or use



1. Closeup of strawberries can be amazingly effective in 3D but it must be sharp, foreground to background.

a long focal length lens. Both methods restrict the area but have entirely different effects on perspective or the size relationship of near and far points in the picture.

2. Restrict the depth between the closest object and the background or furthest object.

As we move in close to an object the depth of field which can be held in sharp focus lessens, but the apparent depth in 3D increases.

3. Maintain sharp focus throughout the picture by using a very small lens opening.

The table will give you an approximation of the depth of field with a 35mm lens at f/16 with different focusing distances. Here's how you can use the

table. Let's take for an example a six-inch banana which you wish to photograph end-on with complete sharpness. First we look at the table to find the

Focus distance	Depth of field at f/16
3 in.	1 1/4 in.
6	2 1/2
10	4
15	6
20	8
30	12
36	15
42	26

proper focusing distance to maintain a 6-inch depth of field. With the proper supplementary lenses on the camera, we set the camera focusing device at 15 in. But this does not mean that the banana should be placed 15 in. from the camera. That wouldn't be using our depth of field properly. For practical working purposes I assume that the depth of field extends 1/3 in front of and 2/3 behind the point of focus. 1/3 of the six-inch depth of field is 2 inches. So we place the banana 13 inches from the camera—that is, we subtract two from 15-inch focusing distance. Now our banana will be sharp from end to end.

4. Gauge the interaxial lens separation so that it will fit the distance from camera to object.

If the general rule of using a lens separation distance of one-fifth the subject-to-lens distance is used you will have very acceptable results. For example: at a 15-inch subject distance, a 3-inch interlens spacing would be used, at 3 3/4 inches, 1/4-inch distance would be used. Using this rule you should not take any picture nearer than 41 inches without using a reduced lens separation.

Perhaps this business of reduced lens separation puzzles you. After all, you can't really alter the distance between the two lenses on your stereo camera. If you're taking a still life however, which won't move, you can cover one of the lenses of your camera, take one-half of the stereo pair, recock the shutter, move the camera and take the other stereo frame from a reduced separation distance. Measuring this distance is quite a chore so I suggest you use a device such as a Kentech closeup stereo slide bar if you plan on shooting much closeup stereo. The slide bar will take care of the mechanical problem of moving the camera.

5. Illuminate the object so that it will appear naturally.

The factor of illumination is very important in creating the desired feeling about your pictures. If all the above

(Continued on page 48)



Yours  
is the  
choice  
in...

# Color

With Automatic Rolleiflex f:3.5, as with all Rollei cameras, you'll get color in all its glory . . . *true-to-life colors* . . . in the size and type you require or prefer. *Only a Rollei gives you this wide latitude in color work!*

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- For the preferred 38x38 mm slides, which have over 85% greater picture area, yet fit 2x2 projectors, simply slip in the Super-Slide masks with 120 Ektachrome or Anscochrome film.
- For perfect enlargements from color negatives, or commercial reproductions, shoot on the appropriate 120 film and get all the benefits of Rollei's full size — the largest precision camera size, 2¼" x 2¼".

Yes, Rollei gives you *your* choice in color . . . but whether shooting color or black and white, Rollei also will do all the things you want quicker, easier, better, than any other camera. Your dealer will be glad to talk Rollei with you — See him today!

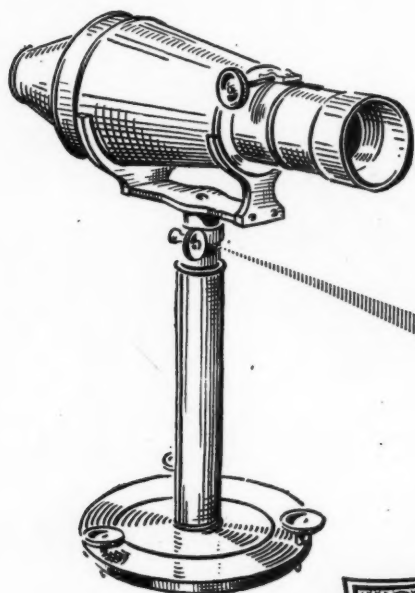
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# —Pioneers In The Past



**T**

he man who amazed the world with the first metal camera and the first mathematically computed lens was Peter W. F.

Voigtländer. The year was 1840, one year after the invention of photography. With these achievements the work of his ancestors, begun in 1756, reached a new climax.

The first Voigtländer lens was an immediate sensation because it out-moded all existing conceptions of lens design and manufacture. This lens laid the groundwork for all lens manufacture from that time on. With the light speed of  $f/3.7$ , this Voigtländer lens was 15 times faster than the lenses used by Daguerre. Voigtländer thus enlarged the scope of photography to unlimited possibilities . . . and, for the first time, live subjects could be photographed with relatively short exposures.

**Voigtländer**

**because the lens is so good**

# Pioneers Today ————— 3 —————

**I**n a never-ending stream of progress, the achievements of the world's oldest optical firm led to the internationally-known Voigtländer high-efficiency lenses, and the equally famous Voigtländer PROMINENT, VITESSA, VITO IIa, and VITO B cameras.

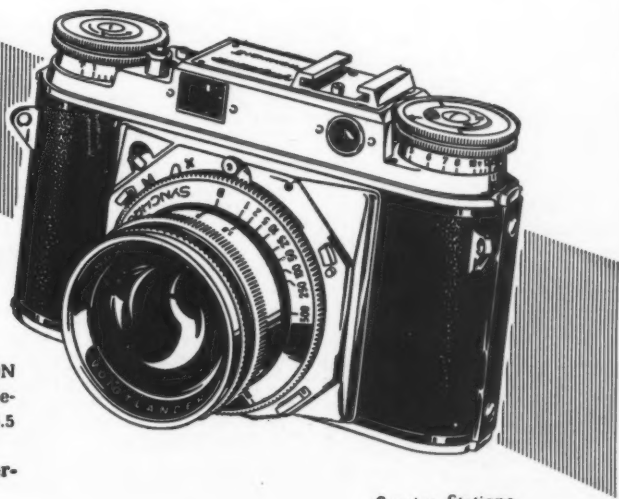
During the course of years, Voigtländer mastered the many diverse problems of photographic design and manufacture. In turn, Voigtländer lenses and cameras master all problems of picture-taking.

Voigtländer's 200 years of experience culminate in cameras and lenses that are outstanding examples of the renowned German photographic industry. They are made with German accuracy and care . . . the finest under the sun.

## PROMINENT

35 mm miniature camera, Synchro-Compur Shutter fully synchronized up to  $\frac{1}{500}$  sec. Range-finder with Automatic Coincidence Compensation. Range of new interchangeable high-efficiency lenses: the ULTRON  $f/2$ , the NOKTON  $f/1.5$ , wideangle SKOPARON  $f/3.5$ , telephoto lens DYNARON  $f/4.5$ , telephoto lens TELOMAR  $f/5.5$  in reflex housing

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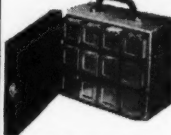
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- # 424—Grand Canyon
- # 425—Touring The Grand Canyon
- # 427—Yellowstone Park
- # 428—Colorado
- # 429—Colorado And Estes (National Park)
- # 430—Denver, Colorado
- # 431—Great Smokey Mountains
- # 433—Glacier Nat'l. Park, Mont.
- # 435—Yosemite National Park
- # 436—Red Rock Park, Denver, Colo.
- # 438—Red Rock Canyon & Park
- # 439—Grandeur Of The Tetons
- # 441—Yellowstone National Park
- # 443—Wisconsin Dells
- # 444—Petrie Forest, Ariz.
- # 445—Hoover Dam
- # 447—Kansas City, Mo.
- # 448—Mt. Desert Island & Acadia Nat'l. Park, Bar Harbor, Maine
- # 451—Notre Dame University
- # 452—Mackinac Island, Michigan
- # 460—Last Frontier Village, Las Vegas
- # 461—Las Vegas, Nevada
- # 466—Arizona
- # 468—Zion Nat'l. Park, Utah
- # 490—Spain
- # 495—Portugal
- # 500—Bernina
- # 505—Salzburg, Austria
- # 506—Sightseeing Austria
- # 507—Ireland
- # 508—Scotland
- # 509—England
- # 511—London, England
- # 512—Florence, Italy
- # 513—Italy
- # 515—Rome, Italy
- # 517—Vatican—Italy
- # 518—Sightseeing In Italy
- # 519—Hermosillo, Mexico
- # 520—Mexico
- # 525—Sightseeing In France
- # 526—Southern France
- # 527—France
- # 528—Paris, France
- # 530—Japan
- # 535—Newfoundland
- # 537—Egypt
- # 542—Haifa And Tel Aviv
- # 550—Alaska—American Outpost
- # 555—Australia
- # 557—Turkey
- # 560—India
- # 560—Geneva, Switzerland
- # 561—Sightseeing In Switzerland
- # 574—Peter Rabbit
- # 575—Under The Big Top
- # 576—Tarzan
- # 577—Day At The Circus
- # 580—Pin Up Girls
- # 581—"Backstage"
- # 582—"Ice Capades"
- # 583—Pin Ups
- # 584—Pin Ups
- # 585—Pin Ups
- # 586—Pin Ups
- # 590—Sweden
- # 591—Norway
- # 592—Holland
- # 595—French Morocco
- # 597—Jordan
- # 600—Passion Play
- # 606—Brookfield Zoo
- # 610—Brooklyn Botanic Garden
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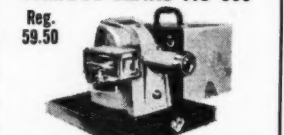
MODEL	#	Reg.	SALE PRICE
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Slide Titles (Minimum Order \$2.00)

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- 2 This concludes our performance, good night.
- 3 That's all folks. How did you like the show?
- 4 Ladies, please remove your hats.
- 5 Hey you, stop yawning, these pictures are good.
- 6 There will be a two minute intermission.
- 7 Would you like to see some more?
- 8 Wait till you see the next shot.
- 9 Our trip abroad.
- 10 Our trip out West.
- 11 Lots of fun, growing up!
- 12 In the good old summertime.
- 13 Merry Xmas.
- 14 Our little angel (girl).
- 15 Our little angel (boy).
- 16 Our Honeydew.
- 17 Manhattan, the enchanted Isle.
- 18 Seeing America First.
- 19 Our Family Tree.
- 20 Collector's Items.
- 21 Lots of fun, let's get started.
- 22 Baby's birthday (boy).
- 23 Baby's birthday (girl).
- 24 Baby's antics.
- 25 Baby's second birthday.
- 26 Most likely to succeed (for infant shots).
- 27 Day at the Zoo.
- 28 Our Sweetest Home.
- 29 Our Wedding.
- 30 A good time was had by all.
- 31 Our Family Tree.
- 32 Winter is fun.
- 33 Vacation Daze.
- 34 In the year of 1955.
- 35 In the year of 1954.
- 36 In the year of 1953.
- 37 In the year of 1952.

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# You Can't Buy a Better Camera at TWICE THE PRICE!



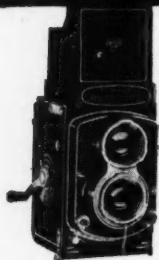
*Automatic*  
**Minolta A**  
35mm CAMERA

only **\$49<sup>95</sup>**

Deluxe Eveready Case \$7.95

Designed to fit your needs—priced to fit your budget, the precision-built Minolta 'A' has the features of the most expensive cameras—plus exclusive extras. It makes picture taking a joy, gives you needle-sharp, full-toned negatives, and stands up under the hardest use.

Additional features include depth-of-field scale, completely removable back for easy loading of all standard 35mm color and black-and-white film, anti-static pressure plate, accessory shoe at top, die-cast lightweight aluminum body with leather covering and satin chrome trim.



**MINOLTA  
AUTOCORD**

*Fully Automatic*

Your Best Buy in a **\$99<sup>50</sup>**  
Twin-Lens Reflex, only  
Deluxe Leather  
Carrying Case **\$9.95**



Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses and lens hoods.

Minolta Cameras are manufactured by  
Chiyoda Kagaku Seiko Co., Ltd., Osaka, Japan  
New York Office, 150 Broadway  
In Canada, Anglophoto Ltd.  
Montreal, Toronto, Vancouver

See the Minoltas at your favorite photo dealer's,  
or write for information to:

**THE FR CORPORATION**  
951 Brook Avenue, New York 51, N. Y.

## MODERN STEREO

(Continued from page 42)

rules have been followed, but poor or incorrect light positions have been used, the good work will be nullified. This part of photography can be very confusing. You read that one writer says that flat light is best for color, or sidelighting shows better detail, while a third will insist that top lighting is the most natural. Study objects under all types of light and take pictures under these conditions. You will be amazed at the many effects you can create by the simple change of direction and amount of light used.

While we have been talking about the subject of stereo closeups in a very broad way you will find that these rules apply equally well to the making of such pictures by the use of a stereo camera or a single lens 2-D camera. I personally prefer to use a single lens camera with a ground glass focusing attachment or a single lens reflex—although the large 24 x 36mm stereo frames need special mounting. By mounting such a camera on a slide bar the desired interlens distances can be controlled, also a good view can be had for focusing and centering the pictures in the frame.

While you are trying various lighting effects, try changing the interlens distance on the same setup. You will have loads of fun showing the extension and compression of space to your friends with a series of slides on the same subject. I have such a series on the magnolia bloom. I started with 1/4 in., then 1/2, 1, 2, 3 inches. You might also try one at zero and prove to yourself the advantages of stereo.

You will need to use supplementary lenses for your closeups. Remember you can add a +2. and a +3. to make a +5. which has a focal length of 8 inches. This means that with the lenses in place and your camera focused at infinity you will be sharp at 8 inches. Here's why.

Supplementary lenses are marked as +1, +2, +3, etc. This is the diopter system and merely means that a +1. lens brings parallel light to a focus at one meter distance. It, therefore, has a focal length of one meter or about 40 inches. A +2. focuses at one-half meter, a +3. at one-third, etc. They also come in minus lenses which have equal power in diverging the light. This is the system used in spectacle lenses by eye doctors and opticians. If you need a particular lens and cannot purchase it in the camera shop, go to your local optician and order it cut to the diameter you wish. (Give it to him in millimeters.) These lenses can be made in powers with 1/8 diopter intervals, such as +1.125, +1.25, +1.37, etc. By dividing this number into 40 you will have the working distance for your camera, when set at infinity. Let's say you wish to take a picture at 8 inches. Divide 40 by 8 and you find a +5. D lens will do the job.—THE END

## NEW PRODUCTS

(Continued from page 34)

ings, and a zero setting screw to adjust the meter. Price of Sekonic Professional exposure meter, complete with leather everready case and neck cord, \$27.95. For more information, write: PHOTOGRAPHIC IMPORT 'G' & DIST'G. CORP. 135 BROADWAY, NEW YORK 6, N. Y.

### Remote Control Slide Projector

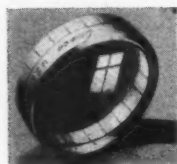


You can sit in an easy chair and project 2 x 2 slides with the new Brumberger #1317 Automatic Remote Control Rocket Projector.

Featuring fully motorized electrically operated remote control, the unit comes with a 15-foot long cord and a switch. Up to 36, 2 x 2 slides are projected, changed and refiled in the standard magazines by push-button remote control. The projector can also be used for remote control automatic slide changing with any tape recorder having provision for electrical motor triggering.

Other features include: 300-watt lamp illumination, and blower cooling which is said to be silent. Price of the #1317 Rocket Projector which is built into its own carrying case (the lid contains a preview screen), \$89.50. For more information, write: BRUMBERGER SALES CORP. 34 THIRTY FOURTH ST., BROOKLYN, N. Y.

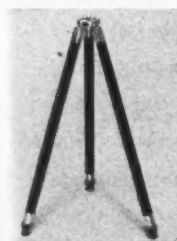
### Enteco Color Conversion Filters



Enteco color film conversion filters in individual slip-on mounts are now available to fit most cameras. Called Type F (85C), these filters are balanced to permit use of Type F Kodachrome and Ektachrome (flash type) films in daylight. A filter is also available to permit the user to shoot Anscochrome Flash type film in daylight as soon as this film is put on the market.

Mounted in lightweight Duralumin, these new filters come in three sizes: 25.5mm (#13), 28.5mm (#6A), and 31.5mm (#5A). A particular feature of the filters is the exclusive beaded construction of the filter flanges which according to the manufacturer permits a smooth fit over the camera lens. Price of each filter, in any size \$1.80. Complete filter data, film speed, and filter factor information is furnished with each unit. For more information, write: ENTECO INDUSTRIES, INC. 610 KOSCIUSKO ST., BROOKLYN 21, N. Y.

### New Alplex Lightweight Tripod



Threads to fit both European and domestic cameras are featured on the new Alplex 5-section lightweight tripod. The unit comes with a two-sided tripod head. To expose the tripod thread which points down, you merely swing the three tubular brass legs up and completely reverse the unit.

The Japanese-made Alplex closes to 12 inches, extends to 46 inches, weighs about 12 ounces and is said to be ideal for miniature cameras. The legs are

(Continued on page 56)

# You Can't Buy a Better Camera at **TWICE** the **PRICE!**



① **HELICAL FOCUSING LEVER**, permits one-hand operation, smoothly sweeps focus from 3 ft. to infinity in a single stroke.

② **AUTOMATIC FILM TRANSPORT** advances film, counts the exposure, and sets the shutter.

③ **TAKING LENS** is ROKKOR 75mm f/3.5, 4-element, highly color corrected and fully coated.

④ **VIEWING LENS** is Coated ROKKOR 75mm f/3.2.

⑤ **OPTIPER MX PRECISION SHUTTER**, synchronized at all speeds from 1 second to 1/400th and bulb, with built in self-timer and safety-locking body shutter release.

Light, compact, versatile, the Minolta Autocord is precision-built for professional results. With the features of the most expensive cameras — plus exclusive extras — the Autocord makes picture taking a joy, gives you large 2 1/4" x 2 1/4" needle sharp, full-toned negatives in color or black-and-white, and stands up under the hardest use.

## Minolta AUTOCORD

*Fully Automatic* only **\$99<sup>50</sup>**  
Deluxe Leather Carrying Case \$9.95

### DOUBLE GUARANTEE

All Minolta cameras carry the unconditional guarantee of the manufacturer, makers of the most widely accepted cameras in Japan for over 27 years, PLUS the additional guarantee of the FR CORPORATION, exclusive U. S. sales agents for Minolta cameras and accessories and famous for over 21 years as manufacturers of high-quality photographic products — your double assurance of absolute satisfaction.



*Automatic*  
**MINOLTA 'A'**

Your Best Buy in a 35mm Camera, only **\$49<sup>95</sup>**

Deluxe Leather Carrying Case — \$7.95

Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses, and lens hoods.

Minolta Cameras are manufactured by Chiyoda Kagaku Seiko Co., Ltd., Osaka, Japan  
New York Office, 150 Broadway  
In Canada, Anglophoto Ltd.  
Montreal, Toronto, Vancouver

See the Minoltas at your favorite photo dealer's or write for information to:  
**THE FR CORPORATION**  
951 Brook Avenue, New York 51, N. Y.

**fr**

**IN MODERN AUTOMOBILES**

It's power steering, power brakes

Automatic transmission

**IN MODERN EXPOSURE METERS**

it's Automatic push-button reading  
for perfect pictures!

# BEWI *Automat "A"*

**AUTOMATIC EXPOSURE METER**



← JUST 2 SIMPLE STEPS:

- 1 Press button—hold a second
- 2 Release—get correct reading

Imagine it! Getting correct exposure as easy as steering a car! The exclusive BEWI "Automatic Calculator" automatically sets the shutter scale speed to the corresponding diaphragm scale so that exposure time and stop can be read off directly, immediately, correctly. No needles, no tables, no computations! With his eyes shut tight, the photographer can get the one correct reading for perfect exposure—automatically! The BEWI AUTOMAT "A", one of the most beautiful meters ever designed, can be used with all cameras, all films, all shutters, including the new Compur Light Value shutters. Direct readings for both reflected and incident light; lens openings, f/1.5 to f/22; speeds 1/1000th to 4 minutes. Only \$29.50 with Incident Light Attachment, Neck Cord and Dustproof Plastic Box. Leather Case \$2.95

**WILLOUGHBYS, 110 West 32nd Street, New York 1, N. Y.**

# DAY IN, DAY OUT... ITEM FOR ITEM... YOU ALWAYS SAVE MORE HERE

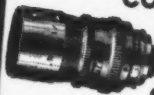
## 7" f2.5 Coated AERO EKTAR



Now with diaphragm and hard coated optics. Lens can be adapted to fit any Speed Graphic, Press & View Camera, Leica, Contax, Exakta, all types of motion picture cameras, as well as special application. (Custom made adapters available, prices on request.) Gov't cost of lens was over \$300.00.

**5850**  
1.75 post. & ins.  
Precision focusing mount for all single lens reflex (35mm & 2 1/4 x 3 1/4) - 79.50  
Bed Brackets & Tubes for 4x5 press - 17.95

## COMPLETE HOME MOVIE LENS COMBO



2 Lenses for the Price of One  
1 1/2" f1.9 TELE LENS  
7mm f2.5 WIDE ANGLE  
FOR ALL 8mm CAMERAS  
Jet fast Tele lens in precision focusing mount. Click stop; coated Optics. Powerful 3x magnification. Wide angle permits ultra W-I-D-E view.  
\$75.00 Value. Both only

**2995**  
BRAND NEW  
Leather cases 75c ea.  
65c ea. post. & ins.

## CONTACT PAPER

Size	Type	Surface	Grade	Quan	Price
4 x 5	Contact	SWGL	F1, F3, F4	Gross 1.20	
8 x 10	Haloid	SWGL	F4	100	1.95
5 x 7	Industro	SWGL	F4	100	2.80
8 x 10	Azo	DWSM	1,2,3	100	2.75
8 x 10	Contact	SWGL	F0, F2, F3	100	2.00
10x10	Ad Type	LWSM	3,4,5	250	2.50
10x10	Contact	LWSM	1,2,3,4	100	3.20
20x24	Contact	LWSM	1,2,3,4	50	5.25

SWGL Single Weight Glossy  
DWSM Double Weight Semi-matte  
LWSM Single Weight Semi-matte  
Paper Price F.O.B. N.Y. Add Postage

## MOVIE SCREENS

\*30x40 inches (2 1/2 ft. x 3 1/2 ft.) .... 8.95  
\*40x40 inches (3 1/2 ft. x 3 1/2 ft.) .... 8.95  
\*\*37 x 50 inches (3 ft. x 4 1/6 ft.) .... 10.95  
\*\*50x50 inches (4 1/6 ft. x 4 1/6 ft.) 13.45  
\*\$1.25 post. & ins.  
\*\*shipped via express

## ENLARGING PAPER

Size	Type	Surface	Grade	Quan	Price
4 x 5	Enlarging	SWGL	F2	125	1.50
8 x 10	Haloid	SWGL	F2	100	3.20
8 x 10	Brovia	SWGL	F3	100	3.20
8 x 10	Halobrome	DWSM	EE3	100	3.89
8 x 10	Enlarging	DWSM	2,3,4	100	2.65
8 x 10	Varigam	DWSM	ST	250	8.25
11x14	Halobrome	SWGL	F4	50	2.79
11x14	Halobrome	DWM	1,2,3,4	50	3.50
11x14	Kodak	DWGL	F4	50	3.50
11x14	Brovia	DWGL	FF1	100	3.95
11x14	Enlarging	DWSM	EE1	50	2.50
11x14	Varigam	DWSM	F2	50	100 7.25
16x20	Halobrome	SWGL	EE1	50	6.25
20x24	Halobrome	DWSM	EE1	50	7.25
40x30	Enlarging	DW Lstr	E4	roll	5.95
40x30	Enlarging	DW Lstr	G5	roll	5.95

## 35mm to 5 x 7 ELWOOD S-2 ENLARGER

Complete with 6 1/2" f8.3 lens. Long Bellows draw, tilt & revolve head. Res. value over \$100.00.

Our Special—  
**6950**  
BRAND-NEW  
Shpg. Wt. 85 lbs.

## 16mm VICTOR SOUND PROJECTOR

2" f1.6 Lens  
10" speaker 750 watt bulb. \$400.00 value.  
Our special used

**14950**

Shpg wt 65 lbs

## NEW LOW PRICE 900mm f6.3 LENS BIG BERTHA TELE

Ballmeier. Complete with iris diaphragm. Can be adapted to almost all types Cameras.



\$800.00 Value  
USED  
**13950**  
Shpd via express

## 16 x 50 GENUINE PRISM BINOCULARS



Coated optics & prism. Individual eye focusing

**3195\***  
BRAND-NEW  
Case 6.95

\*Plus 10% FET

## 16mm SUPER XX

100 ft. daylight 13c post  
3 for 8.50 13c post  
FREE processing

**300**

## 16mm SUPER XX—PLUS-X

50 ft. MAGAZINES  
45c post 3 for

**695**

## 16mm ANSCO

ASA 50 reversal  
55c post ea 25 ft. roll  
Processing not included

**498**

## 16mm PLUS-X

100 ft. sound perf  
45c post 3 for  
FREE PROCESSING

**990**

## 16mm KODACHROME

100 ft. Daylight  
3 for 20.99 each  
FREE processing by Kodak  
Guar. 'til Jan. 1957

**725**

## POST CARD SIZE

ENLARGING PAPER  
DWSM No. 2 & 3  
200  
75c post

**350**

## 120/620 INFRA RED

Get those startling unusual effects  
10 rolls  
25c post

**229**

## EKTACHROME

120/620 Daylight or Tungsten. Hi-speed ASA 32  
3 for 1.98 Min order  
25c post

**66c**

## 120/620 TRI-X or SUPER XX

10 rolls  
25c post

**229**

## 9 1/2 x 200' PAPER

AERO ENLARGING SWM  
No. 1 & 3

**395**

## BULK FILM LOADER

Load your own 35mm Cartridges. Value 6.95.  
New  
45c post

**495**

## 4 x 5 ANSCO COLOR

Daylight or Tungsten  
10 sheets  
20 for 3.39 35c post

**195**

## 2 1/4 x 3 1/4 FILMPACKS

Plus X 3 for  
6 for 5.80 35c post

**295**

## 4 x 5 FILMPACKS

SUPER XX  
3 for  
35c post

**375**

## 4 x 5 CUT FILM

Choose Tri-S Pan  
Ortho X or Infra Red  
75 sheets  
35c post

**450**

## 35mm ANSCO COLOR

28 ft. Daylight or Tungsten (specify). Get 8-20 exp Cartridges  
35c post  
Guar. 'til Dec. '56

**495**

## 35mm ANSCO COLOR

80 ft. BULK—Use indoor or out  
Guaranteed Dec. 1956  
45c post

**749**

## 35mm ANSCO COLOR

20 exp day or tung  
min order 5 for 4.48

**89c**

## 35mm AERO EKTACHROME

20 exp day or tung  
min order 3 for 3.39  
35c post

**80c**

## 35mm PLUS-X

100 ft.—Save money  
Guaranteed Dec. 1956  
Each

**179**

## 35mm INFRA-RED

100 ft. of fascinatin' film  
Terrific value  
35c post

**220**

## OUR POLICY

Film & paper outdated surplus. Guaranteed. Min. order \$2.00. Prices F.O.B. N.Y. C.O.D. with 25% deposit. Sub. prior sale.

## Bell & Howell EYEMO HEAVY DUTY TRIPOD



For 16/35mm movie cameras & heavy duty still. Closed 38"—opens 72" Single gear clamps on legs... as well as spurs. Our price like new from surplus.

**8950**

Shpg wt 38 lbs

## U.S. AIR FORCE MATTE DRYER



Complete with famous GE Calrod heaters, motor, 26 belt & wire basket B-8 model matte only. Used, reconditioned.

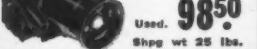
Value over \$900.

**17950**

## K-20 AERIAL CAMERA

6 1/2 f4.5 Lens

Rapid sequence action on 4x5 neg. Manual operation. Shutter speeds to 1/500. Guaranteed.



Used. **9850**  
Shpg wt 25 lbs.

F-8 Aerial Camera with 15" f5.6 Tele lens; reconditioned.....139.80

## 35mm Pro Movie Bell & Howell EYEMO

Model Q, spider turret with three f2.3 lenses. Used.

**69500**  
Shpg wt 48 lbs

Shpg wt 48 lbs

## FREE

AIR PHOTO SUPPLY CORP.

555 E. TREMONT AVE. DEPT. AM-5

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Surplus items at savings up to 90%. Send for yours today... there's no obligation.

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# AWON FILM WHOLESALE!

108-M West 29th Street  
New York 1, N. Y. LACKAWANNA 4-6376

This 1957 dated film is in its original sealed package fully guaranteed by the manufacturer. Day or Tung. Price includes processing & mounting (35mm).

Size Lots of 3—EA.	Kodachrome	McGregor Color	Vitacolor
8mm x 25' dble. roll.	\$2.90	\$2.40	\$2.30
8mm x 25' dble. mag.	3.60	3.50	3.50
16mm x 50' mag.	5.40	5.35	5.25
16mm x 100' roll.	8.40	5.50	5.75
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	2.75	3 for 6.50

**COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!**  
LATE 1957 DATE Price includes Processing & mtg.  
All Kodachrome filters can be used with this film.

8mm x 25' dble.	\$1.98 ea.	3 for \$5.75	6 for \$11
35mm x 20 Exp.	\$1.79 ea.	3 for \$5.25	6 for \$10
16mm x 50' Mag.	\$5.65 ea.	3 for \$16	
16mm x 100' roll ASA 32	\$8.25 ea.	3 for \$24	
8mm dble. or 16mm x 100' roll	\$5.25 ea.	3 for \$15	

**BULK KODACHROME** Kodak Proc. Incl. for all.  
This film has been cut from 400' rolls, and is camera spooled, ready for your camera. Daylight or Tungsten.  
16mm x 100' roll O.D. .... \$2.95  
16mm x 50' mag., super X or XX. \$2.75 ea. 3 for \$7.50

**SPECIAL OFFER!!!**  
35mm Mcgregor Color. '57 date. Proc. & Mtg. Incl. Mfg. Guar.  
36 Exp. .... 3 for \$6.75  
Tungsten '56 date. .... 3 for \$6.25  
12 exp. '56 date day or tung. .... 3 for \$2.90, 6 for \$5

**Fresh KODAK Negative Safety**  
Each roll on original reel and in original can.  
Kodak Super X or Microfilm  
35mm x 100' ..... \$1.98 ea.  
FREE! 100' of ASA 24 with each 100' of above film.



**Brand New FEDERAL Enlargers CLEARANCE CLOSE-OUT SPECIAL**  
List SPECIAL  
Model 135C, Carrying case. 7.25 \$34.95  
FOR 2 1/4 x 3 1/4 NEGATIVES  
No. 240, Diffused, 77.0 lens ..... \$30.95 \$20.95  
No. 269, Diffused, 76.3 lens ..... \$43.95 \$27.95  
No. 279C, Diffused, 76.3 lens ..... \$51.95 \$32.95  
Carrying case for 269 or 279C ..... 7.25 4.98  
No. 269CL, Cold Light, 76.3 lens ..... \$57.95 \$37.10  
No. 313CL, Cold Light, 74.5 lens ..... \$87.95 \$60.00  
No. 450, Diffused, 74.5 lens ..... \$119.95 \$78.65



**EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1956 Model**  
With new VYNA-FLECT fabric. These screens are guaranteed for life—drip-proof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.  
Val SPEC. Val SPEC.  
30 x 40 \$24.95 37 x 50 \$31.95 46 x 50 \$39.95  
40 x 40 28.95 10.95 50 x 50 33.95 15.95  
Screens are shipped R.R. Expr. collect postage

**AERIAL FILM** Recent date! In original metal containers.  
LINAGRAPH Ortho Weston 24, 35mm x 100' 98s ea. 3 15/16" x 61" ..... 5 for \$1.10  
INFRARED (Weston 50) 3/4" x 75" ..... \$4.00  
5 1/2" x 20" ..... 2 for \$1

KODAK XX	KODAK TRI-X
5 1/4" x 20" ..... 4 for \$1	5 1/4" x 20" ..... 4 for \$1
5 1/2" x 20" ..... 3 for \$1	5 1/2" x 20" ..... 3 for \$1
5 1/8" x 20" ..... 1.49	5 1/8" x 20" ..... 1.49
7 1/8" x 20" ..... 5.95	7 1/8" x 20" ..... 5.95
9 1/8" x 20" ..... 7.95	9 1/8" x 20" ..... 7.95
11 1/8" x 20" ..... 14.95	11 1/8" x 20" ..... 14.95

**SHOOT PICTURES FOR PENNIES**  
ANSKO Color Tung. 35mm x 100' One Daylight Loader, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera (\$4 Value)  
—Total Value \$35 AWON PRICE—\$20.

**ANSKOCHROME, 1957 DATE ASA 32**  
35mm x 100' (orig factory pack) ..... \$30.00  
35mm x 28" (orig factory pack) w/loader ..... 7.95  
35mm x 30 exp. .... \$1.35 ea. 4 for 4.95  
120 or 620 ..... 3 for 3.00

**SPECIAL AWON OFFER! Bulk Film Special!**  
35mm x 100' Kodak TRI-X ..... \$2.50  
35mm x 100' B&W ASA 24 ..... 98c  
35mm x 100' Kodak Ortho Pos film ..... \$1.50  
35mm x 100' Anso ASA 50 ..... \$2.50  
16mm x 400' Positive Film ..... \$3.95

**35mm Fresh Bulk Negative Safety**  
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1 or #2—100' ..... \$1.98 ea.; 400' ..... \$7.50

**35mm x 20 Exp. Cart.**  
Plus X or Super XX ..... 6 for \$1.50; 12 for \$2.50  
or Tri-X or Infra Red

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

**FRESH MOVIE FILM**  
1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	\$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Anso	2.75
16mm x 100' roll	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX	3.25
8mm Mag. B. & W.	2.00

**BULK MOVIE** Fresh DuPont Stock  
8mm x 400' dble. .... \$4.95  
8mm x 100' dble. .... No processing 1.40  
8mm x 25' dble. 7 for price of 6! ..... 40¢ ea.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	\$8.95	\$4.95	\$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

**Black & White Movie Film Processing Service**  
8mm x 25' Dble. .... \$5.55 ea.  
16mm x 100' ..... \$1.00 ea.  
16mm x 50' ..... \$6.65 ea.

**AERO EKTACHROME FOR MOVIE FANS—ASA 40**  
8mm x 100'—\$4.75 16mm x 100'—\$4.75  
3 for \$13.25 Proc. not incl.

**B & W MOVIE FILM ASA 50—1956 Date**  
8mm x 25' dble. \$1.00 8mm x 25' dble. ASA 20. \$1  
16mm x 100' dble. .... \$3.25  
16mm x 50' mag. ASA 10 \$1.60 16mm x 100' ..... \$2.25  
16mm x 100'—ASA 6—55 Date ..... \$2.00  
all with proc. incl. BUY 6—get one extra FREE!

16mm x 50' Mag., Orig. Kodak Pack, Neg. .... \$1  
16mm x 100' Roll, Kodak Super-XX, Neg. .... \$1.75

**COLOR MOVIE FILM 1957 DATE COLOR**  
For those who desire the utmost in color equal to the best color you have ever used! Prices Include Proc.  
8mm x 25 ft. double. \$2.25 ea. 16mm x 100 ft. \$6.75 ea.  
8mm x 100' dble. roll ..... \$6.75

**THIS MONTH'S SPECIALS**  
• 5x7 Stainless Steel Trays, Brand New 3 for \$5  
• 120 & 350 Kodacolor, Kodak Proc. Incl. 3 for \$3.75  
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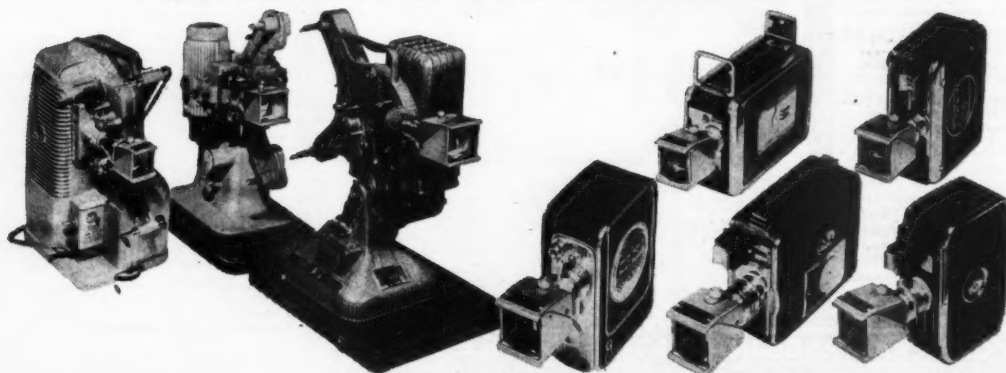


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# BREAKS THRU THE VISION BARRIER

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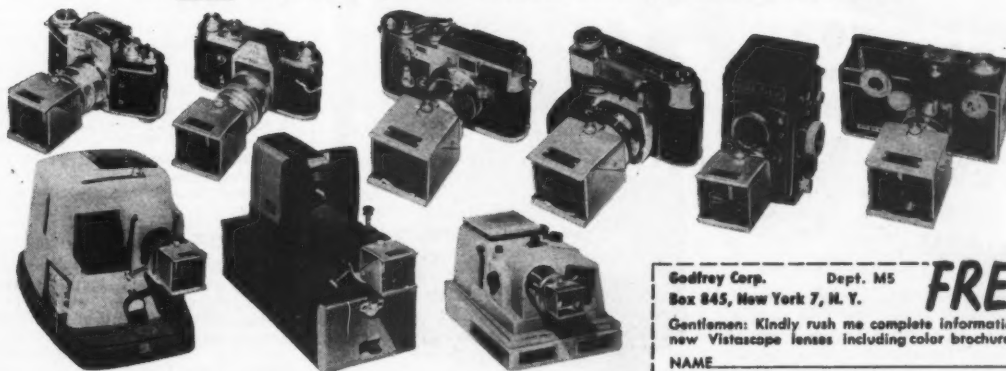
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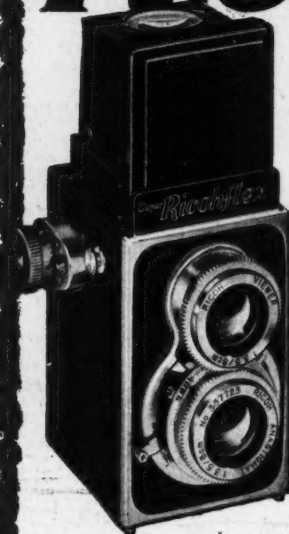
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Unique split-second trigger action—one hand winds film and shutter, leaves other hand always ready to "shoot." Top-quality color corrected f:3.5 lens, single-window range-viewfinder, FX synchronized shutter to 1/200th sec, and many more features that rival costlier cameras.

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35mm  
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Camera, Flashgun & case  
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**NEW PRODUCTS**

(Continued from page 49)

finished in black baked-enamel and have rubber tips. Price of Alpex 5-section tripod, \$6.95. For more information, write:

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17 W. 17TH ST., NEW YORK, N. Y.

**New Arrow Scope 2x2 Slide Viewer**



A large viewing lens is featured on the new Arrow Scope battery-powered slide viewer for 2 x 2 slides. The viewer which comes equipped with batteries and bulb lights automatically when a slide is inserted. For compactness, the unit has a telescoping back. Like its forerunner, the Arrow View, the new smaller Arrow Scope is said to give clear brilliant pictures. Price of Arrow Scope, \$3.95. For more information, write:

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**Nega-File for Microfilm**

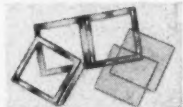


Designed to file microfilm, a new Nega-File cabinet holds approximately thirty microfilm magazines in six compartments. The microfilm files (top section of illustration) can be stacked one on another as well as

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EMDE PRODUCTS  
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**Anso Offers Vacuumate**

Vacuumate film treatment which is said to give developed movie film lasting protection from wear, oil, finger marks, scratches and climatic changes, is now available to anyone using the facilities of Anso's Laboratory at Union, New Jersey.

To eliminate sending film to one plant for developing, then elsewhere to be Vacuumated, the Vacuumate Corporation has installed its equipment at Anso's Union, New Jersey lab. Now

(Continued on page 142)

## Doris Day

CO-STAR OF PARAMOUNT'S

### "THE MAN WHO KNEW TOO MUCH"

In VistaVision—Color by Technicolor

says

"My BOLEX is a beauty...  
and it makes fine home movies so easy!"

For appearance and jewel-like, precision performance, a Bolex 8mm home movie camera like the one shown above is the one camera you measure all others by. And it's an amazingly easy camera to use, as well, with its simple drop-in loading, its Swiss optical zoom viewfinder, and its geared footage counter.

The same holds true of 8mm projectors. The Bolex M-8 shown at the right assures you of precision performance and ease of operation through features like these:

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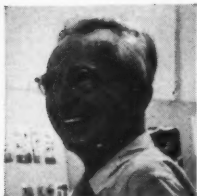
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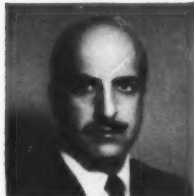
1. The contest is open to all residents of the United States except employees of MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE and families. CONTEST OPENS APRIL 5 and CLOSES AUGUST 31, 1956. Entrants must be 18 by Nov. 1, 1956 to accept apprenticeship.
2. Entries will consist of one portfolio of not more than 6 black-and-white prints or color transparencies. There is no restriction as to subject, but prints shall not exceed 11 x 14 (mounted).
3. Print your name and address on back of black-and-white prints and on sleeve or mount of color transparencies.
4. Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than MODERN PHOTOGRAPHY are not eligible. Publication in any other periodical does not affect eligibility.
5. Each portfolio must contain a filled-in entry blank as provided here or available through photo dealers.

*(Continued on page 62)*

## THE JUDGES



**EDWARD STEICHEN**  
Dir. of Photography  
Museum of Modern Art



**SUREN ERMOIAN**  
Art. Dir. & V. Pres.  
Lennen & Newell, Inc.



**STEVE ALLEN**  
T-V personality  
Amateur Photog.



**JACK DESCHIN**  
Camera Columnist  
N. Y. Times



**SY SPECTOR**  
Camera Columnist  
N. Y. Journal-Amer.



**JERRY LINK**  
Vice President  
Kenyon & Eckhardt



**HALE WILLIAMSON**  
Camera Columnist  
N. Y. Wild. Tel. & Sun



**ARTHUR ROTHSTEIN**  
Tech. Dir. of Photog.  
Look Magazine



**JOHN REIDY**  
Camera Columnist  
N. Y. Daily Mirror



**IRVING DESFOR**  
Camera Columnist  
Associated Press



**LOUIS MERCIER**  
Picture Editor  
Holiday Magazine



**TANA HOBAN**  
Famous Photographer  
of Children

## ENTRY BLANK

To: Photography Place, 240 E. 45th St., N. Y. 7

Please enter the enclosed portfolio in the  
MODERN PHOTOGRAPHY-PHOTOGRAPHY  
PLACE "Win a Career" Photo Contest for 1956.

It is submitted in accordance with the rules,  
which I have read.

Name..... (PLEASE PRINT)  
Street.....  
Town..... Zone..... State.....  
Photo Dealer's Name.....  
Age..... Male ☐ Female ☐

IMPORTANT: Be sure to attach this entry blank to your portfolio. If you want your pictures returned in the event you do not win a prize, be sure to include a self-addressed, stamped envelope.

**TURN PAGE FOR  
FABULOUS PRIZES  
YOU CAN WIN**

## TWO BIG FIRST PRIZES...

A three-month photographic apprenticeship for one man, one woman at Photography Place, one of New York's greatest complete photographic studios. A \$100 a week salary, instruction under the direction of some of the world's leading photographers in indoor, outdoor, studio techniques, fashion, still life, editorial, advertising, magazine photography. Work with experienced darkroom technicians learning the latest techniques for developing, printing, enlarging—truly an unbelievable opportunity to begin your career in photography. Both winners will receive an



additional prize: an automatic twin-lens f/3.5 Rolleiflex camera and carrying case to use during his and her apprenticeship and to keep permanently.



## 2ND PRIZE...



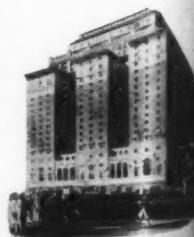
Seven-day cruise for two to Nassau, Bermuda on the luxurious, air-conditioned S. S. Nassau, dancing, Broadway entertainment, swimming in two magnificent outdoor ship-board pools, colorful cocktail lounge, outstanding cuisine. A trip you'll remember for the rest of your life.

## FOR FIRST SIX WINNERS



Transportation by National Airlines and other major airlines to and from New York City for a two-day holiday.

Accommodations for Nov. 1 and 2 at the Roosevelt Hotel, tickets for leading Broadway shows, meals at famous restaurants, climaxed by party at which the two top prize winners will be announced.





Beadle



Beaton



Clarke



Forlano



Greb



Grigsby



Honeyman



Knight



Mallinson



Parkinson



Symons

## FOR 3RD, 4TH, 5TH WINNERS



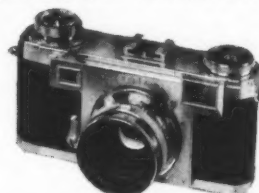
### 3. LEICA M 3, 35mm CAMERA

The latest and most advanced camera in the Leica line. Leica M 3 with a 50mm, f/2 Summicron lens. Value, \$447.



### 4. CANON V, 35mm CAMERA

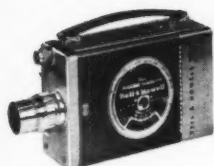
This is the new Canon, featuring a 50mm, f/1.2 Canon lens to facilitate available light photographs. Value, \$450.



### 5. CONTAX IIa, 35mm CAMERA

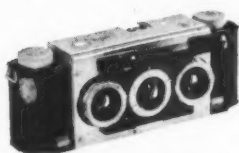
A top quality 35mm camera—the Contax IIa with f/2, 50mm Sonnar lens and a leather everready case. Value, \$361.

## 6, 7, 8, 9TH PRIZES



### 6. MOVIE CAMERA

Bell & Howell 16mm 200-A Auto Load motion picture camera equipped with 1-in. f/1.9 lens. Value, \$199.95.



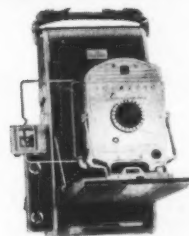
### 7. STEREO CAMERA

Stereo-Realist ST-42 camera featuring two microscopically matched f/2.8, 35mm lenses. Value, \$198.50.



### 8. ENLARGER

Omega B-8 enlarger for negatives to 2 1/4 x 2 1/4. Condenser. Manual focusing. With 3 1/2 in. lens. Value, \$152.



### 9. POLAROID LAND CAMERA

"The 700" Polaroid Land Camera. Newest model in the line, with a precision rangefinder. Value, \$125.

FOR MORE PRIZES

## 10TH TO 41ST PRIZES

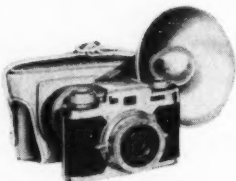
### 10. TRIPOD

Linhof De Luxe Studio Tripod, Model B, for all cameras up to 5 x 7 size. Features sturdy construction and light weight (7 lbs.). Extends to 73 inches. 29 1/2 in. closed. Value, \$79.95.



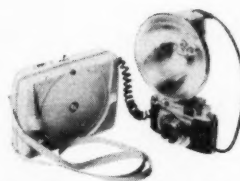
### 11. CAMERA KIT

Bolsey Jubilee 35mm camera with f/2.8 lens; leather case, Jubilee Flashgun. Value, \$79.50.



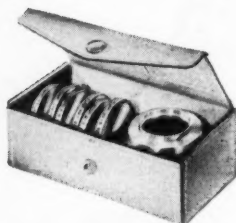
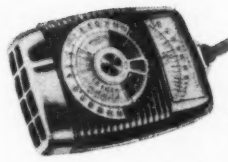
### 12. ELECTRONIC FLASH UNIT

FR Electronic Flash, Model II. Lightweight. Operates on "D"-size batteries and AC. Value, \$54.95.



### 13. EXPOSURE METER

DeJur Dual Professional Exposure Meter. Versatile: easy-to-operate. Case. Value, \$32.20.



### 14-17. FILTER & SHADE SETS

Tiffen Filter and Lens Shade Set. 3 filters, adapter ring, shade and case. Value, approx. \$25.



### 18-24. LIGHTING UNITS

Mayfair Flexmaster Light for indoor movies. Accepts 4 floods. Push Button control. \$14.95.



### 25-29. PHOTO BOOKS

"Available Light And Your Camera" (Amphoto). Advice from 10 top professionals. Value, \$5.



### 30-35. PHOTO BOOKS

"How to Shoot for Glamour," Carl Bakal (Camera Craft). Complete glamour guide. Value, \$2.95.

### 36-40. GREETING CARDS

A year's supply of Barker Greeting Cards—humorous cards for all occasions. Value, \$15.

### 41. RECORD ALBUMS

Three special Cadence Record Albums. Long playing. Finest musical quality. Value, \$10.

## THE RULES... (Continued)

6. No entries will be returned until after announcement of winners in the December 1956 issue of MODERN PHOTOGRAPHY. We will not enter into any correspondence regarding entries. Portfolios which did not win prizes will then be returned only if self-addressed, stamped envelope was included when original entry was submitted.

7. Prize-winning pictures and their negatives become the exclusive property of MODERN PHOTOGRAPHY—PHOTOGRAPHY PLACE for one year. They will

then be returned to the owners. Original negatives of prize-winning prints must be furnished before prizes can be awarded.

8. Decision of the judges is final.

9. Entries must be postmarked no later than August 31st, 1956. Prize winners will be announced in the December 1956 issue of MODERN PHOTOGRAPHY. Although extreme care will be taken, MODERN PHOTOGRAPHY and PHOTOGRAPHY PLACE assume no responsibility for loss of or damage to entries.

## SPECIAL ISSUE

# PEOPLE

Why did you buy that camera of yours? Chances are it was to take pictures of people—perhaps your girl friend or your pals in the Service, or your new baby. As time went by and you took more pictures, you probably turned to landscapes and pattern shots because you just couldn't get what you wanted of people. Well, this special issue is designed to get people back into your viewfinder. If your problem is choosing and using the proper **BACKGROUND**, the article on pages 64 to 67 will give you some new ideas. Perhaps you need a fresh **POINT OF VIEW** to angle your pictures for visual drama. If so, turn to page 74. All the people we photograph have **RELATIONSHIPS** with others in their lives. These make fascinating subjects: a little girl cherishing a doll, a soldier pausing during a rest period to hand a cigarette to his buddy, a couple having a gay time at a beach party. To learn the techniques for getting these significant slices of life, see pages 78 to 83. If you are bored with straight picture-taking, you may want to find out how to **MOVE IN CLOSE** to show symbolic details, page 84. Have you ever wondered why a casual snapshot of a friend is more precious to you than a studied portrait? If you would like to get perception into your **PORTRAITS**, see pages 86 to 91. And if you're puzzled about how to get spontaneity in your pictures of children **FOR A SERIES**, try the tips on pages 92 and 93. Action, used with foresight, can give your pictures of people a stopper quality. Action can be used for mood, for fantasy, for excitement. This all adds up to **ACTION=EMOTION**, pages 94 to 99. And, last, but far from least, if the person you'd most like to photograph is a **DREAM GIRL**, don't miss the exciting and informative story of how Desmond Russell photographed Elsa Martinelli, pages 68 to 73. **THE EDITORS.**



MACAULEY

Environment, design, emotional attachment.  
With these essentials, you reflect people's

# BACKGROUND

YOU HAVE A SUBJECT within the confines of your viewfinder which has visually attracted you. It has possibilities photographically speaking. Now the problem is to transfer it to film, losing as little of its visual or emotional power as possible.

You hope to succeed. But there's more to it than hoping, luck, or even the proper handling of subject. Consider the background—that often overlooked atmospheric quantity that may have originally attracted your interest. You will need it to draw your viewer's attention to the subject. It must be handled—or the lack of it must be handled—as effectively as your subject. Ignore a background and it will return to haunt you in the final print.

We'll talk about backgrounds behind people and how to make them effective. But not in terms of exact f/stops

and shutter speeds; we presume you know a large aperture will throw your background out of focus and a small aperture can register it with needle sharpness. Instead, let's search why you're doing it.

Do you really need a background at all? Can't the absence of one be as effective—like Ray Jacobs' profile photograph of a child, *page 65*? Jacobs sighted a group of children in a park playing with snow. Approaching unnoticed, he found one youngster with a two-dimensional sculptured profile. Any background would detract from the sharp, dramatically etched portrait. He rushed a picture from a low angle silhouetting the head against a sky, calculating the exposure solely for skin tone. It resulted in a blocked up, overexposed and thus pure white background.

This is but one instance where a plain background

JOSEPH NETTIS





RAY JACOBS

△ Do all pictures need backgrounds?  
No. Some are stronger with none at all.

◁ Assisting background can contribute  
design and sometimes environment.

Picture the hand without face. Do  
you still have an interesting shot?▷

HAROLD FEINSTEIN





HENRI CARTIER-BRESSON

contributes more than a detailed one. However few subjects can survive such treatment. The child was playing in the snow. We can see some snow on the child's hat. If the snow had been more important to the picture, he might have been forced to use the background to indicate the child's connection with the snow. *So if you plan a plain background, be sure that the environmental vacuum left when the background is removed will not harm your subject.*

O.K. So much for no backgrounds. Most pictures taken by you and me will have backgrounds varying in importance. Our treatment of them can govern the success of our final print.

Assisting backgrounds seem innocuous. They aid a subject with such subtlety that you feel the picture might have been just as successful without it. The Venetian gondolier repairing an oar strut, photographed by Joseph Nettis, page 64, has a background which assists through design. What if the background had been out of focus or Nettis had closed in on his subject? Picture interest would have lessened. *Such design backgrounds must always be registered within the zone of sharp focus (depth of field). And when taking the picture, it's better to include too much in a design background than too little.* You may take hours of deliberation cropping the picture on the enlarging easel before you really feel you've found the balance for a design background.

Nettis' gondolier is not tied to his background except by the camera. If he were to get (Continued on page 132)



GEORGE DANIELL

◁ Strong foreground and back-  
ground. Can either exist alone?

Your eye is drawn to back-  
ground. Is it really strong? ▷

Picture postcard background;  
foreground gives dimension. ▽



ZACHARY FREYMAN



If you're photographing beautiful people  
take some tips from Desmond Russell's . . .

# DREAM GIRL



PEOPLE come in all sizes, shapes and physical attributes. And when the photographer is stalking a picture, one or another of these attributes may appeal to him—the twinkle in an old lady's eyes, the grossness of a fat man enjoying the sun, the tears of a child. But when the photographer is dreaming of the picture he'd most *like* to take, he dreams of the attributes of lovely ladies.

We hereby attest to the fact—and prove it with the accompanying pictures—that among the ladies with the most photogenic attributes, Elsa Martinelli is a first class dream (Photogenic, by the by, is defined in *Webster's New Collegiate Dictionary* as “Eminently suitable for being photographed”—and we hope there'll be no arguments on that score.)

Biographically, Elsa is another of our famous Italian cinema imports. But before *they* decided she was an actress (this was doubtless after one swift look at her), she was a fashion model and a good one, and before that she was (honestly!) a flower seller in Rome. She's tall, slim and moves with infinite grace. And she has the gift of great expressiveness. She falls into photogenic poses naturally. She's responsive to the photographer. And she looks good in almost anything.

Elsa's charm is gamin, rather than sophisticated. And that's the way Desmond Russell photographed her. He kept the sitting simple, using a minimum of props, a few changes of costume, uncluttered backgrounds, one camera (a Rolleiflex), one kind of lighting:

Two 100-watt second Strobe Research electronic flash units were set up for bounce light. Russell has a suspended white ceiling, which raises and lowers to desired heights by a pulley system. (Continued on page 70)

Give your model something to do. Simple action will add a spark to your glamour pictures. *Above*, Elsa snuggles into couch. *Right*, hair flying in breeze from fan, she pauses, looks straight into camera lens.



This plus a gray floor gave him the light area off which he bounced the lights. Once he sets up the basic lighting, he keeps it for an entire sitting. "This is a small sacrifice to make for the sake of the spontaneity which I am after." Part of his studio has a skylight, so two of the accompanying pictures, *bottom, page 73* and *right, page 70* were taken with daylight.

Here's how he worked the portrait on *page 69*. Background: black seamless paper. Costume: a knitted bathing suit. A whole series was done using this setup. For this particular shot a fan was set up to blow Elsa's hair, giving a feeling of action to the pose.

Another setup: a couch, covered with black velvet against the seamless paper background. Another series: in this case, Elsa ran a gamut of moods from the kitten-like coyness (*page 68*), through pensiveness (*page 70*), to a gag shot (*page 72*). And this Russell found pleasing. "Too many models have a variety of expression which consists of Pose A and Attitude B, period. Elsa has an infinite number."

Because Elsa has a lot of the Old Knick as well as sex appeal, Russell decided to combine the two elements in one picture. Once again the props and costume were simple—a black screen, a pair (*Continued on page 72*)



**Two contrasts:** *Above*, photographer Russell comes in close to subject, shoots pensive head. *Right*, strong design element of simple black screen is effective prop for mischievous Elsa to peer around. Hooded jacket and striped shorts are undistracting, well-chosen costume.



Natural gesture of arms draws attention to head, off-center curve of figure adds interest to straight-on shot.



## DREAM GIRL (cont.)

of shorts and a hooded jacket. Using the screen for a cut-off design element, he had her peek around the edge, *page 70*. You'll notice (if you haven't already) that a lissome right leg also appears, thus leading one wag to mumble, "Half an Elsa is better than. . ."

He kept the backgrounds simple because he was looking for individual expressions. "Why did I use the black background? I'm not sure. It struck me as right at the time to photograph her in low key. Another time, another model and I might use a white background for a high key setup. Or I might use really glaring color in my color backgrounds. We all go through phases, but this one seemed right at the time."

It's always a good idea when working with a model to keep her comfortable. And she'll be most comfortable in clothes which are her own and that she is used to. All of these costumes were (*Continued on page 133*)



Try to establish a mood of fun. Here Elsa's gamin-like grimace shows unaffected response to photographer.



Change of mood: Elsa becomes serious. Striped shirt and V-like curve of arm make interesting frame for low-lit, thoughtful face.



White background, pastel flowers, long line of bench provide uncluttered setting for shot of quiet beauty.



Angles often determine the viewer's attitude toward people, so vary your...

# POINT OF VIEW

△ WALTER BENNER



JEANLOUP SIEFF ▽

◁ **SHOOT DOWN.** Market men peddling their wares are seen from unusual perspective. Most "market pictures," made on street level, are commonplace. But from high vantage point like this, you can find interesting flattened patterns of people and produce that are particularly well-suited to color. To include a large area, use a wide-angle lens. However, if you want to single out a few details to get large, simple forms, try a long lens, such as a 90mm.

**SHOOT UP,** close in—to make the im- △ personal personal. Dancers, actors or other performers usually are seen at stage level, or from above. Their far-away faces do not appear "real." Here a face dominates; while diagonal of dancers' arms—seen from extremely low angle—suggests the movement of Dance. Focused on girl's face, lens threw male dancer's up-tilted chin out of focus: the picture is the girl—the *person*, the individual who exists inside the ballerina's costume.

STAN CRONER



FRANK COWAN



**SUPERIMPOSE** the near on the far for startling  $\Delta$  visual effect. As broad as the building behind him, silhouetted workman seems like Superman; traffic light, a giant marker against the sky. The problem of depth of field was solved here by using wide-angle lens at small aperture to keep everything from foreground to background, a considerable coverage, well within the zone of sharp focus. Shooting up exaggerated perspective, tilted smoke stack and building.

**EMPHASIZE** a situation by choosing the right angle. You can make subjects appear smaller or larger than normal by shooting down, or up. Here tall photographer shot directly down from eye-level, seemingly reduced cross-looking, stuck child to smaller-than-actual proportions. Wide-angle lens distorted shoulders in relation to knees, emphasizing his awkward, and undoubtedly uncomfortable, position. Remember to use fast shutter speeds when it's important to stop action or expressions.

**EXAGGERATE** to tell the story. Filling entire height of the picture, these big boots are wildly out of proportion to reclining soldier, suggest weariness and a lot of footwork. Although wide-angle lens registers sharp detail from feet to face, you can get equally interesting effects without it. Even slightly blurred and out of focus, the boots could imply the same story in a similar picture made with a "normal" focal length lens.



HAROLD FEINGOLD



GEORGE DANIELL

The photographer comments, defines  
people's feelings when he shows their

# RELATIONSHIPS

FOR MOST OF US, the majority of pictures we make are documents of our personal experience. Picnics, parties, baby haircuts, Sunday outings constantly slither through the apertures of cheap cameras, expensive cameras, movie cameras, still cameras.

Back-lookers, worshippers of youth, we make pictures in the present to preserve the golden relationships of today (or so they may seem by tomorrow's dusk). They vary. There's the family unit, tight and self-contained. There are children who respond to other children; men to men; women to women; lovers, young and old, to each other. Children play-act with toys that seem alive; adults share moments of work, and play. These are the people we know, and on whom, for per-

sonal reasons, we usually tend to train our cameras.

It could be called a "snapshot" approach. But there's no reason why such personal pictures should not be good—when they tell a story—of love, or happiness, or friendship. Beware only of the awkward pose when your subject is embarrassed and rigid in front of the camera. Pictures will speak—if you wait for the peak moment when the essence of a relationship is divulged in a look, a gesture, a smile, a caress. Then the camera rarely intrudes, rarely calls "Pose, line up!" It steals a glance, catches an expression of people, your people, spontaneous, being themselves. Living.—D. J.

*We haven't mentioned the mechanics of taking such pictures. For that information, turn to page 134.—Ed.*

◁ **AN INFANT** cradled in its mother's arms echoes the parents' soft glance, echoes that phenomenon, birth, that marks the beginnings of Family. Here perhaps, is the basis of all relationships. At the moment the exposure was made, the bond uniting the three subjects couldn't be touched by the outside world, couldn't be distracted by the camera—because the photographer watched, and waited. He didn't interfere, didn't line them up in an awkward row and command, "Look at the camera!" Unobtrusively, he has commented on young parenthood and, in one picture, has conveyed its spirit, its love.

**MAKE-BELIEVE?** Of course not! A doll, a stuffed ▷ bear, a mechanical toy is often "alive"—and usually very important to a small child. A little girl takes care of her "baby": feeds it, gives it a bath, wraps it in blankets, industriously pushes its carriage around the park or backyard. Relationships carry much responsibility, and here, hugging *her* child, a child emulates her mother. Being loved and protected, as on the *opposite page*, a youngster probably will learn to love and protect in turn as *at right*. Different phases and attitudes develop with growth. If you want to picture them honestly, don't force a pose; don't make a production out of a picture session. Let children play, naturally, at ease, unfettered by the directives of tiresome adults!

JOAN PEYTON





ERNST HAAS

◁ **WHEN A LADY** seems bewildered, perhaps slightly scared, a consoling young man reassures her by holding a hand. Less wary than most adults, many children freely reveal—and respond to—feelings. However, self-consciousness (for example, “mugging” at a camera) is quickly learned; photograph moments like this without attracting attention.

**DESPITE SUMMER HEAT**, a crowded ▷ beach seems like the Riviera; beer, iced champagne. For late middle age is a young spirited thing when love and affection persist. Or so this brief warm glance, this arm around an aging shoulder would suggest. But since many people guard their feelings, be quick to catch these when they *are* externalized. Usually you must be sympathetic to the mood yourself; sometimes you can induce it.

**THE ARMY:** work, sweat, dirt, fatigue—and here, a cigarette—are shared. The photographer comments on a special kind of comradery that might not exist except for a situation which two men, two soldiers, have in common. People at work in factory, office or battlefield often have close relationships. They may be temporary, but at the time they're vital. Because men do not exist alone. Because co-workers are sounding-boards for gripes, anxieties, bright ideas or bawdy jokes. These are things we experience; express them visually. ▽



BRUCE DAVIDSON



HAROLD FEINSTEIN



HAROLD FEINSTEIN

**FRIENDS:** together we gossip and weep—and laugh. Here the camera shows a relationship as common as day, a moment, in fact, we'd scarcely think of putting on film. It just might not occur to us. But let it. Isn't this one way in which we often see our friends—engrossed in the punchline of an anecdote or funny idea? These three are living, reacting, being themselves. The picture says so!

JOAN PEYTON





JULES AARONS

◁ **LOVE STRIKES** many attitudes: happy, intense, melancholy, foolish, gay. Shown here in giggly foolery, Love's young lovers are uninhibited and oblivious to the eyes and cameras of the outside world (*that* far-away reality). This is observation, not spying. For when his approach is sympathetic, the photographer can, without invading privacy, commit emotion to the picture and show relationships that are familiar, if not common, to us all.

△ **AN OUTING:** the men repair to cards and beer, while women chatter out of sight and sound. Proud, posed, amused, wise-cracking, the subjects look directly at the photographer, camera-conscious but hardly camera-shy. This is an exception, of course, that breaks the general rule. However, the men are neither embarrassed nor ill at ease. It's *their* picture, a record of *their* day. Often a group of people will volunteer to "pose" or ask you to take a group picture. Try to let the suggestion come from them in this way instead of interrupting their activities with your camera. The lively expression and spontaneous gesture are not always the result of the candid camera. Here they are found in the expressions of very camera-conscious subjects.

Details of people sometimes tell the story better than an over-all view, so . . .



# MOVE IN CLOSE



To emphasize relationships between a tiny child and a large protecting parent, move in close the way Ron Partridge did—then crop further when enlarging if neces-

sary. Here the relationship is reduced to its essentials. An over-all shot might have obscured the small hand and foot. Rolleiflex camera, Plus-X film, 1/100 second at f/11.



◁ When you isolate a detail, try to keep picture organization simple and uncluttered so the emotional content in the scene has a chance to come through. Rolleiflex camera, set at 1/100 second and f/11.

Why add a face when this closeup, as it is, shows any baby anywhere caught up in the universal pattern of discovery? Rolleiflex, 1/25, f/5.6, windowlight, Super-XX. Picture above, Plus-X film. ▽

PHOTOS BY RON PARTRIDGE

ARE YOU MISSING strong photographs like these because you ignore detail? With a few simple steps toward your subject you can change the character of your picture, strengthen its impact, even give it universal appeal. The secret is selection—selection as you move in close and strip away more surrounding material—selection again after you move in as close as possible and make the exposure. Then you can move in another time and further pare the scene to its essentials by cropping during enlarging.

What are the essentials? Why, for example, are these closeups by Ron Partridge warmer, more tender and more appealing to everyone than if he had included faces and other extra matter? The answer is that Partridge has eliminated all but the essential symbols, and left these unhindered to tell the story. He has played down the individual and left only the natural, universal gesture—parent-child relationships shown solely through hands and form—the wonderful discovery a child makes of its own body, completely pictured with one hand and foot. This then is any child in the whole world. Here are parents with babies, in any country. They may be members of your own family. If they are, the pictures will have (Continued on page 135)



by HERBERT KEPPLER

Intuition, perception, honesty.  
These are essentials found in a good

# PORTRAIT

IF THERE IS A SECRET of successful portraiture, it's not technical ability. Portraits have sometimes been badly lit, blurred, lacking in detail, yet they've communicated from the subject and photographer to the viewer some mood, intelligence, understanding or emotion. Rather than technical ability, the photographer has relied upon his insight (ability to discern the important facets of a personality) and perception (ability to know when the subject shows these facets on his face). Every photographer should have or try to develop these qualities in addition to his technique.

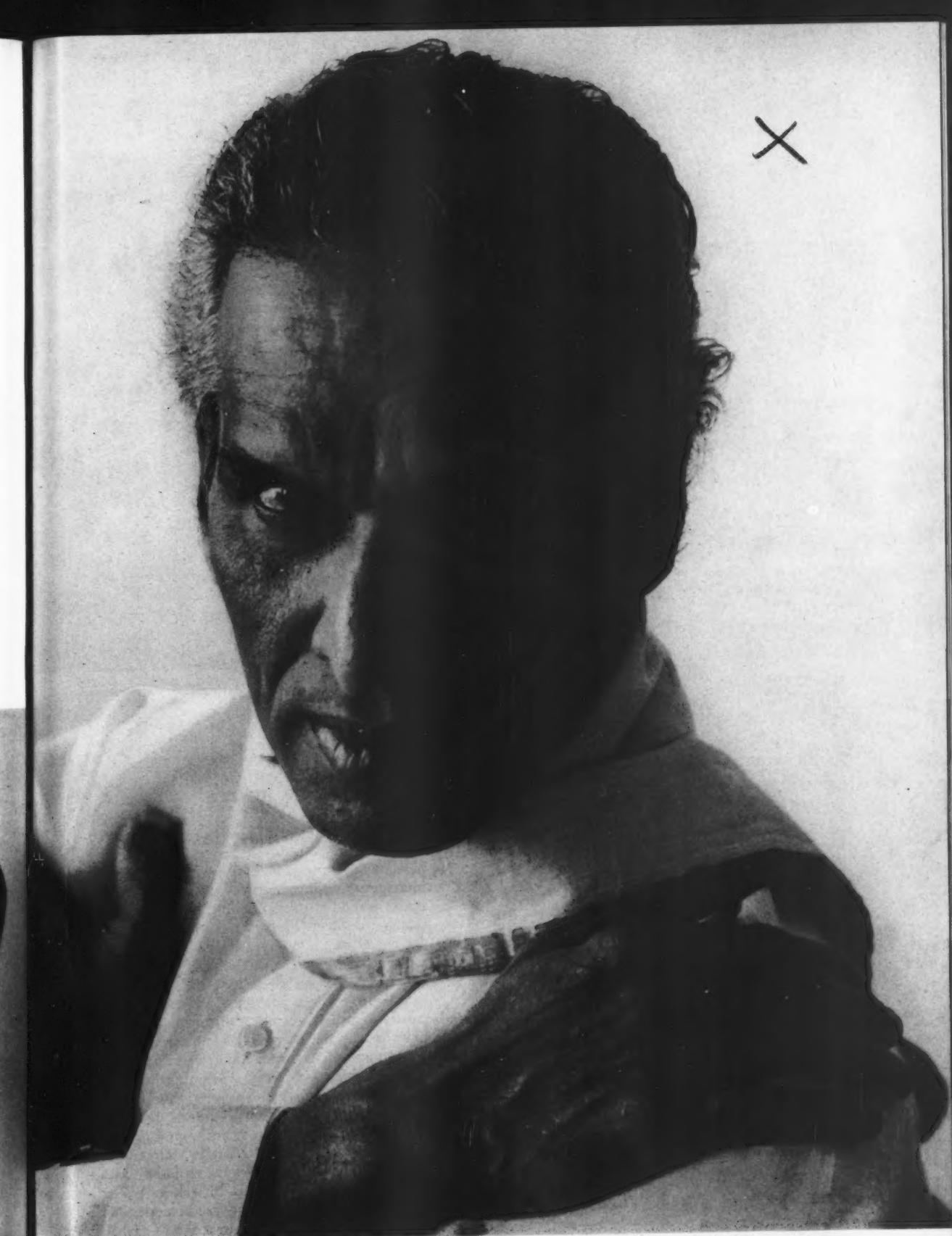
You have unknowing insight into friends, relatives, business associates. Behind the protective mask often presented to the world, they are really timid, overbearing, aloof, loving, intellectual, funloving, strict, suffer-

ing, voluble—or have countless other qualities. By recognizing such qualities, you develop *insight* into the subject's personality. You try to reproduce on film an expression which best shows some facet of this personality. If successful, a good likeness will result, but more important, an accurate reproduction of one of that person's essential character traits.

Your penetration of the mask, through insight and perception, will be open to dispute. Primarily, you intend to please yourself. But what you think is true may not agree with the subject's own conception of himself. He has an ego and your portrait can shake it at times. If you set out to flatter the ego to please the sitter, you may not remain on friendly terms with your own photographic conscience.



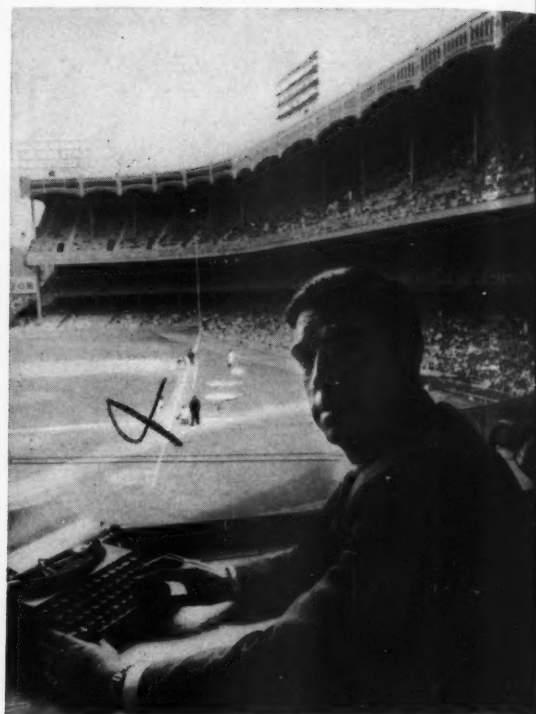
A smiling, unposed, informal 35mm natural light portrait of composer Hall Overton made by Harold Feinstein.



**Lisa Larsen found V. K. Krishna-Menon's hypnotic eyes an accurate reflection of a dynamic personality.**



Erich Hartmann's portrait of photographer Ernst Haas.



Arnold Newman indicates Arthur Daley's vocation.

Not all honest portraits are happy, finds Erika Klopfer.



## MORE THAN JUST A LIKENESS

What is a portrait? It is a two-dimensional representation of a face—oftimes reflecting beauty, personality, expression or occupation. In glamour photography you sometimes photograph only a mask, while the person behind the sculpture remains a mystery. Perhaps conversation (*bottom, far right*) or the unobtrusive camera (*top right and top far right*) can catch the subject in a peak of expression which reflects personality. Pathos can be present in a portrait, too (*bottom left*). A casual snapshot becomes a disturbing study. We may or may not accept it as a pleasing picture, depending on our own emotional feelings toward such a subject—a lonely woman sitting at the table, a glass in hand. For a more formal portrait, you can indicate a person's interests, hobbies or occupation through use of background or props, (*top left and far top left*). Here, your aim is a reflection of the subject's work or hobby rather than a study of the subject himself as an individual. Whom should you please in portraiture? First, please yourself, not your subject or friends. Instead, interpret the subject as you see it, with honesty, with perception, with insight.



**Erika Klopfer catches a fireman unaware.**



**Peter Basch portrays a chair caner as he looks up, sees camera.**



**Jean Lurcat is a tapestry expert but Sanford Roth was interested in personality.**

**Photography can rob subjects of personality. Carl Shiraishi photographs a mask.**

## PORTRAIT, *continued*

We haven't reproduced any pictures here in which the photographer set out to flatter the subject's ego deliberately. You will find them, however, in the show-cases of many portrait studios. The subject or his relative pays for and gets a solemn businessman, demure bride, soulful graduate, scrubbed little boy—all without facial texture or character. The pictures would offend nobody. It doesn't seem to matter that the people thus photographed have a tendency to look alike.

Nor if you look into the studios of the more well-known portrait photographers, will you find too much honesty. These artists are the victims of their own techniques and the public for whom their pictures are primarily geared. Instead of pleasing the subject, or himself, the photographer sets out to create an image, true or false, in the mold that the public demands—statesmen look farsighted, musicians and artists brood, clerics pray. Admire these portraits for their technical excellence, but don't emulate their approach. Instead, use the freedom you have that these photographers haven't, to tell the truth as you see it.

Unfortunately, truth is elusive. Most people wear masks when not engaged in conversation. Ride a subway, bus or train. Look at each face—a mask. Once the face begins to talk, to listen, it changes, takes on meaning and expression—that is, until you bring out the camera. Then it's very liable to slip back again.

You can begin to lift away a mask with a relaxed, happy, smiling, informal (*Continued on page 112*)



A Parisian child after World War II, by Sonja Bullaty.



Burt Owen's son Jimmy reacts for father's camera to the bright world he finds around him.



Joyce Vanderveen in a "once in a lifetime" study by Herman Leonard. Good rapport was an essential.



"See, I'm a fish." Imitation is one way a child reacts to a new and interesting situation. Be ready to shoot fast with your camera because these moments rarely last very long.



Photographing children? First pick a place,  
then let the pictures happen.

# FOR A SERIES

PERHAPS you can really capture the essence of an adult in one or two pictures (see Portraits, *page 86*). But a child is different. Full of reactions to a big, new, and exciting world, he has not yet learned to control his delight, fascination, or even wariness when confronted by a novel situation. His face is mobile. He registers hundreds of fleeting expressions. It wouldn't be fair to show just one as representative. You need a series.

So warm up your imagination and pick the spot. "First time" activities are particularly exciting if they give the child an opportunity to react, not just be a spectator. Will you choose a trip to an amusement park, a visit to a commercial aquarium (as in these pictures), a first candy making session, or a party? It all depends on your child.

Once you've placed your child in a situation which triggers his reactions, stand back and let the pictures happen—but not too far back. You'll want to work as close as possible without distracting your child or

making him camera conscious. In many cases it helps to have someone else along to look after the child, so you can concentrate on shooting. At all times take your exposure meter reading ahead of time and preset shutter speed and lens opening. If the lighting is even, you can shoot all the pictures in one series without changing these camera settings.

That's one technique Kay Harris used while making these pictures. Her exposure of 1/100 at f/5.6 was based on using Tri-X film and setting a Weston meter for an exposure index of 400. But she didn't stop there. Miss Harris reduced focusing time by keeping her camera preset for a zone of sharpness of 8 to 14 feet. Now only a small movement of the focusing lever on her Canon was necessary to keep the boy in critical focus most of the time. And when there wasn't time to focus, she just moved to about 10 feet from the boy. Simple? Yes! And that's part of the answer for a natural, revealing photographic series of any child. c. w.

PHOTOS BY KAY HARRIS



You can add variety and change of pace to your series by recording a few cranky moods. They're part of your child, too.



Ten minutes later, and without warning, he's a turtle. Keep lens and shutter preset, so you only need focus to get the picture.



Now he's Moby Dick racing through the ocean. And a wide angle lens used for this picture only, helped Kay Harris create the effect of space.

No real child is good all the time. For pictures like this involving facial expression, move in just as close as you can without disturbing the child.



Good action shots are more than mere records  
of motion. Here's how to make . . .

# **ACTION=EMOTION**





**FANTASY** horse and rider is an image which could not exist if it were not for the camera. The eye is not slow enough to see a blur, but the shutter is. This particular graceful pattern is a fine example of the proper use of the blur. It was taken at a circus by Ergy Landau who used a Rollei-flex. A shutter speed of  $1/5$  sec. would be suitable under these circumstances. Make sure you watch your backgrounds when taking such shots. Plain backgrounds are most successful.

**SPEED** of the water skier is indicated by stopped action in this thrilling shot by Orlando, who placed himself at bottom of jump and shot at the precise moment the skier cleared the hills in the background. In this case, a high shutter speed ( $1/250$  sec.) was called for. Back lighting, which threw the figure into silhouette and caught the sparkle of the water, adds to mood.

FIRST CLASS ACTION pictures do more than stop motion. They have a plus quality which stops the viewer. And often the viewer may not be as conscious of the action as he is of some other element in the picture—the background, the expression of the face, a mood of excitement or loneliness.

Good action pictures go far beyond the old debate of blur vs. stopped motion. They engage the reader in an emotional reaction. What's the purpose of your photographing someone in action? After you've answered that, then decide on your technique. Image first, shutter speeds later.

There are as many ways of applying your photographic know-how as there are picture possibilities. Suppose you are interested in action for its own sake. On this spread are two such pictures. One evokes a feeling of *gee-whiz*. The action of the skier *left* is so fast as to be breathtaking. Yet photographer Orlando did more

than snap his shutter at  $1/250$  sec. He carefully chose the place where he could best see the peak of the action. Recognizing the peak moment of action is the result of experience and practice. You'll have to cultivate your eye and synchronize your shutter-clicking finger to it.

That same recognition of peak action is a necessity for a shot such as Ergy Landau's fantasy horse and rider *above*. But what a world of difference in technique! The speed of her camera might have been as slow as  $1/5$  sec. Yet she had to know *when* to press the trigger. She, too, had to think of more than the subject. A confusing background would have distracted from the dream-like mood which she has so successfully created. This is a horse and rider out of nowhere—a ghost, and the ghost is properly white and ethereal.

On the following two pages are examples of photographs which depend for their impact on reaction. Each subject is in movement, but (*Continued on page 141*)

**REACTION** to the photographer's direction is the telling point in this portrait of the late James Dean made by Sanford Roth. Dean was proud of his mastery of cowboy tricks, twirled the gun directly at Roth. Often, directing your subject into an everyday action will take his mind off the camera. If you are using an eye-level camera, such as the Contax which Roth used, he'll be responding directly to you and the camera.

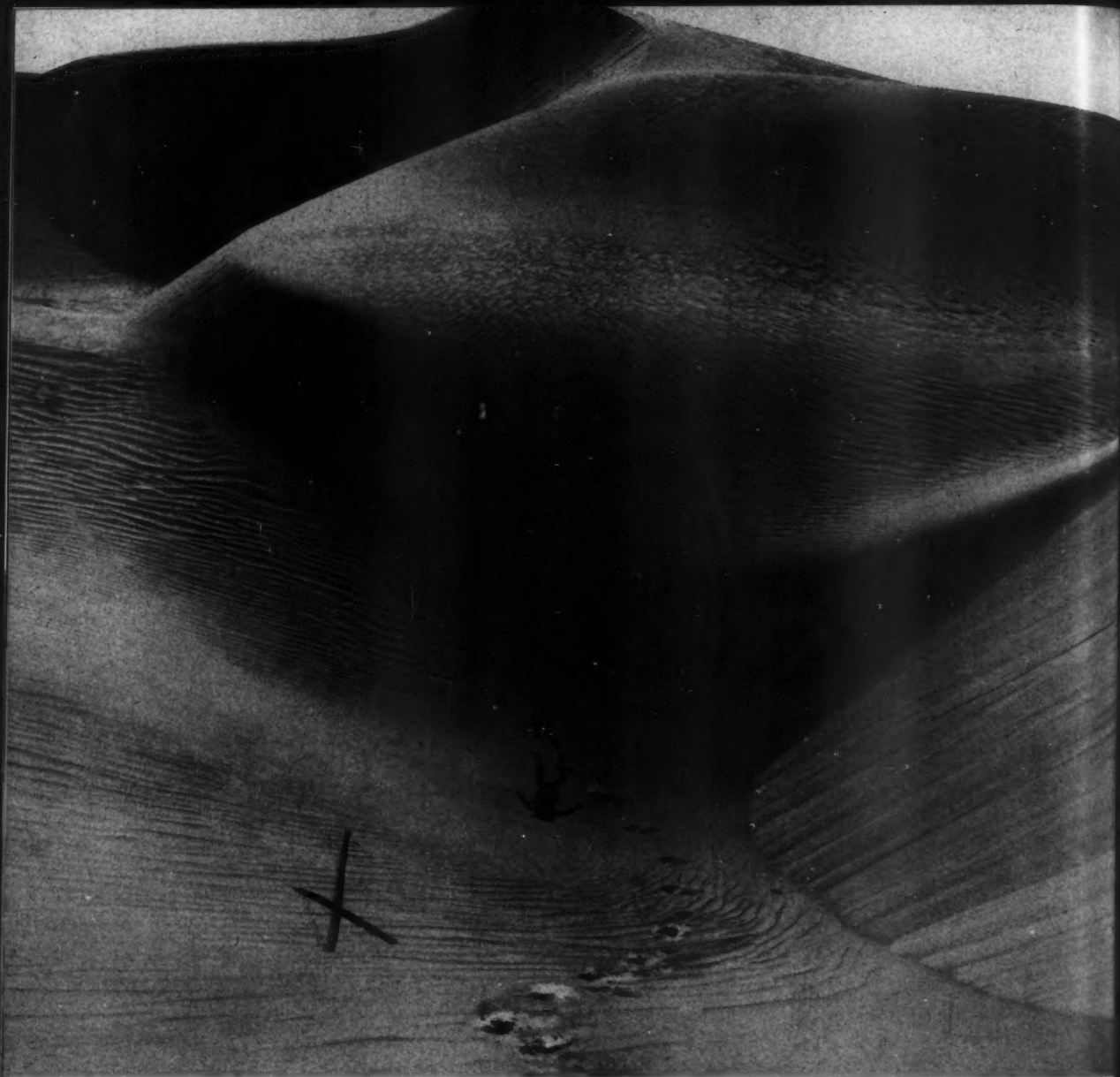
**LAUGHTER**, another photogenic reaction occurred when Al Francekevich was trying to overcome a model's stiffness. He directed her to feed the pigeons. *They* weren't camera shy and their reaction made her lose self-consciousness. Live props, such as a kitten or a dog, will give your subject something to do, provide setting for spontaneous movement, result in candid easy-going pictures.



**ECSTATIC** reaction to music resulted in dance. Girl in this dimly lit, available light picture was totally unaware of the photographer as she threw her head back, gave herself over to the pleasure of responding to the music. Expression of face was more important to the photographer than full figure. Stan Croner took this with a Leica equipped with an f/1.4 Nikkor lens, set at maximum aperture.

**ANGER** personified is demonstrated by this once-in-a-lifetime picture by Jerry Yulsman. He was photographing an Arab wedding in Libya, and the woman didn't want him to. She screamed in fury directly into his Leica. Placement of head in corner of frame deepens feeling of violent reaction. Picture is not cropped.





**VASTNESS** of nature is often pointed up by including an easily recognized subject for scale. When photographing in desert sand dunes, Andre deDienes used a figure in motion, giving his final picture that important plus, stopping power. The curving footprints lead the eye quickly from the foreground to the center of interest, the tiny figure of the running girl. A combination of lighting and focusing techniques—choosing late afternoon sun which threw deep shadows across the ridges and using a long zone of sharp focus—gave the sand dunes a sculptured texture. But, in the final analysis, the action created the mood.

**EXCITEMENT** of adventurous childhood is caught in this shot of a boy hitching a ride on the back of a truck. In this case, boy and truck were moving, but photographer Bill Kobrin wanted them sharp. So he panned his camera with the action, thereby blurring the background, rendering it unimportant. Action can come from the camera instead of the subject itself. This is a technique often used in photographing fast moving objects such as race horses or sports cars. It is excellent for creating visual excitement.

**RAINY DAY** mood. This is your only chance to get a picture of a church in Milan. What do you do? Ivan Massar waited for man to come by on bicycle to add a foreground figure for interest. Remove the cyclist and you have a dull picture. With it, you have a beautiful mood shot.



# Jewel boxes for

—or, how a bright new idea in plastics ends the butterfinger era . . . a place for everything, and no more thumbprints on the K2! Also, a further note on the almost-grainless new Kodacolor Film and Type C Color Print Material . . . how to prevent dog days in the darkroom . . . the formula for a good color slide projector . . . rough versus smooth prints . . . and some useful points on flash and the new \$9.95 Super-M.

## Jewel boxes

Kodak filters—Wratten and Pictorial—come in many delicious flavors and transparent jewel colors to make light-waves dance to practically any tune you choose. These filters have long been a source of great satisfaction to hundreds of thousands of customers, and to us. The *packaging*, however, we have never been quite satisfied with—until now!

We are happy to announce that a new era is ready to dawn. Through some bright new design ideas, and the amenability of modern plastics, you will now be able to tote your favorite filters in full-visibility cases that put each slice of the spectrum right at your finger-tips.

In the future, when you buy a single Kodak Filter, it will come in a compact crystal-clear case with a sliding side panel—and a bayonet fitting molded on so you can lock it to similar unit cases in a "stick" of any desired length:



This is a very neat deal, which keeps your filters together in a snug unit—lets you see them all at a glance before you open anything—lets you sequence them in any order you like—and permits you to build a kit of any number of units, chosen to fit your individual needs, yet keep everything in a tidy, uniform arrangement.

But this isn't all. We've gone farther. A lot of people have need for a basic package of most-needed filters—a general-use yellow filter for black-and-white shots, a daylight conversion filter for Type A or Type F color films, and a daylight-type color film filter to prevent excess blue in open-shade, hazy-day, and distant-scenic shots.

So, your Kodak dealer will have a large group of Kodak Filter Kits—a

basic five-compartment case, and contents to fit practically any popular amateur camera:



There will be a Kodak Signet 35 Filter Kit, Kodak Bantam RF ditto, Kodak Pony ditto, Kodak Duaflex ditto, and kits for the Argus C-3 and C-4. Each of these kits contains a Kodak Pictorial Filter (Yellow), Kodak Skylight (Wratten 1A), the Type F conversion filter (Wratten 85C), and an Adapter Ring of correct size.

There will also be Series 4, 5, and 6 kits with the same filters. Your dealer adds the specific Adapter Ring that goes with your camera (and when we look at our stock, we think there must be millions of these).

Also, there will be a four-item kit for the Kodak Stereo Camera. If this seems inadequate for a two-eyed camera, don't get excited. Two Adapter Rings *come with* the \$84.50 Kodak Stereo Camera. The filter kit contains two Skylight Filters and two Type F filters, which fixes you up for color. Practically nobody shoots black-and-white stereo, so the Pictorial Yellow is eliminated.

There will also be four-item kits for movie cameras—Series 4 and 5, and for the Kodak Brownie Movie Camera and Cine-Kodak Medallion 8. These have the Type A conversion filter instead of the Type F—because indoor-type movie Kodachrome Film is still balanced for photoflood, and the Type A filter is correct for switching it to daylight use.

Prices. The Kodak Filter Kits, including the filters, range from \$6 to \$10.10 each. The kit cases are also available alone, \$1.50 to \$2.50. Single Kodak

Wratten Filters in the new bayonet-type cases, in Series 4, 5, and 6, are \$2.25 to \$2.95 each for the most popular types. And in addition to all the above, there are special kits and filter cases for the Kodak Retina Cameras.

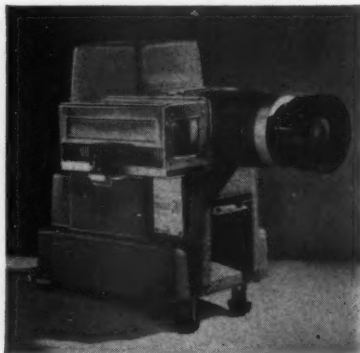
If all this seems a bit complex, let your Kodak dealer show you the details. One thing is sure—you'll find this is the neatest, handiest filter-case system you've ever seen.

## This it?

What do you want in a 2x2 slide projector? As much light as possible on the screen? Sure. Blower cooling that's as quiet as a kitten? Naturally. The kind of optical quality that brings out all the color in your slides with the image sharp as a tack over the whole screen? Sure. Automatic slide changing? A must. Protection for your slides so that the heat won't damage them? Of course.

Then you want a Kodaslide Signet 500 Projector.

Light? Take any projector of comparable wattage and compare, side by side, with a Signet Projector. You'll see the difference at once. Cooling? The special impeller on a Signet takes care of the noise end, yet really blows, too. Run one for a couple of hours and then feel the



lamp housing. Only slightly warm to the touch—not blistering hot. Image quality? Try some of your slides and you'll find they never looked better. Heat affect your slides? Not much chance with the cooling air running around the slide, condenser lens, and lamp, and special

# fine filters

heat absorbing glass taking out much of the infrared before it reaches the slide.

Cost? Kodaslide Signet 500 Projector with Automatic Changer, 5-inch Kodak Projection Ektanon Lens, f/3.5, 500-watt lamp, \$82.50; with f/2.8 lens, \$89.50; without Automatic Changer, \$10 less. (If you need less power, then look at the Kodaslide Signet 300 Projector with a 300-watt lamp, Automatic Changer and an f/3.5 lens for \$69.50; without changer, \$59.50.) All at your Kodak dealers.

## Dog days



Some days you don't make a nickel . . . days when your exposure judgment is flat and so are the prints . . . when the middletones are muddy and the blacks are mushy gray . . . when negatives won't match the paper you're using . . . when you'd rather drop dead. Cheer up! Here's the happy answer: switch to *Kodak Medalist Paper*. It's the flexible paper—lets you range up and down the contrast scale by adjusting exposure and development time. In just about every texture, surface and printing grade you could want, at your Kodak dealer's.

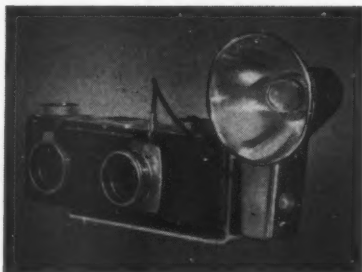
## Look and find out

You don't know what modern color stereo is until you've looked at some of it. Oddly enough, a great many people—including a goodly quota of advanced amateur photographers—haven't taken a look yet.

So, always helpful, Kodak has snapped several thousand stereo *originals* on Kodachrome Film, to send one or more to most Kodak dealers. No duplicates—all original made-in-the-camera shots. Your dealer should have his by June 1.

Drop by for a look. While you're

there, take a detailed look at the \$84.50 Kodak Stereo Camera. It's one of the



sweetest-handling cameras ever made; better still, it lets you get into top-quality stereo at a sensible price.

## Flash tips

► If you're in love with your old flash gun even though it's beginning to lose its pep, here's a suggestion: a Kodak B-C Flashpack will put the breath of life into any flashholder that takes two "C" size batteries, give you all the dependability of battery-condenser power, longer life for the battery. All for only \$2.95 (less battery).

► A word of warning. When you put batteries or a flashpack in a flash gun that has a *metal* case, better wrap them in paper so there will be less chance of shorting.

► Incidentally, if you have a Kodak Flashholder, you don't have to worry about shorting and having your new battery bleed to death. We make the barrel out of strong plastic to stand the bumps and bangs a flash gun gets. And the plastic protects you against shorting—it's an insulator. The Kodak B-C Flashholder is \$9.95 in black or brown. The new Kodalite Super-M Flashholder for midjet bulbs is the same.

► You might be interested in knowing that the amazing efficiency of the Kodalite Super-M Flashholder stems largely from the small size of the bulb. The tiny bulb comes closer to being a "point source" of light and that lets us design a more efficient reflector *shape*.

## Rough stuff

Our new cream-white Kodak Ektalure Paper X has the rough, canvas-like texture we call "tapestry." This surface has always been popular (in old-ivory Kodak

Opal Z) for big prints and "broad" effects with the fine detail subdued. At the opposite end of the texture scale are glossy Ektalure F, Kodak Medalist F, and Kodabromide F. These papers are popular with people who (a) like the finest possible detail, and (b) take a very dim view of the people who like broad effects and rough surfaces.

If you are not sure where you stand in this controversy (it has been going on for many years), the best way to find out is to get some 16 x 20 F and X, make some prints, and compare them. If you find your preferences lie in between, there are plenty of other surfaces to choose from. The one most often chosen is our fine-grained lustre G, in either Medalist or Kodabromide.

## What, no grain?

Recently we reported that the new indoor-outdoor Kodacolor Film "has a finer grain structure than the old Kodacolor—so, with a good lens, it yields sharper color negatives—which make sharper color prints."

This is putting the proposition so mildly that we'd better amplify it.

One of our men has been showing a bunch of 30x40-inch color prints (made from 2¼ x 3¼-inch negatives on the new Kodacolor) with grain so fine you can't even see it at normal viewing distance. Incidentally, he made these blow-ups on the new Kodak Color Print Material, Type C, using a regular amateur enlarger with a tungsten photoenlarging bulb and a Kodak Enlarging Ektar Lens.

Sure, any film has grain—but if you can't even notice it in a big blow-up . . .

*The big story in the new Kodacolor, of course, is its convenience and its extraordinary quality. No filters, no blue bulbs . . . same roll of film for both daylight and clear flash . . . and some of the most beautiful color prints that ever made your eyes pop. Try it—soon.*

## Selling ourselves short

We like to sell paper. That's our business. Yet, here we go again suggesting that you buy a Kodak Projection Print Scale so you won't waste paper. Gives you 10 test prints at one exposure in steps from two seconds to one minute. Shows you the right exposure time first crack out of the box. Your Kodak dealer sells it for \$1.15—nowhere near the cost of the paper it can save you.

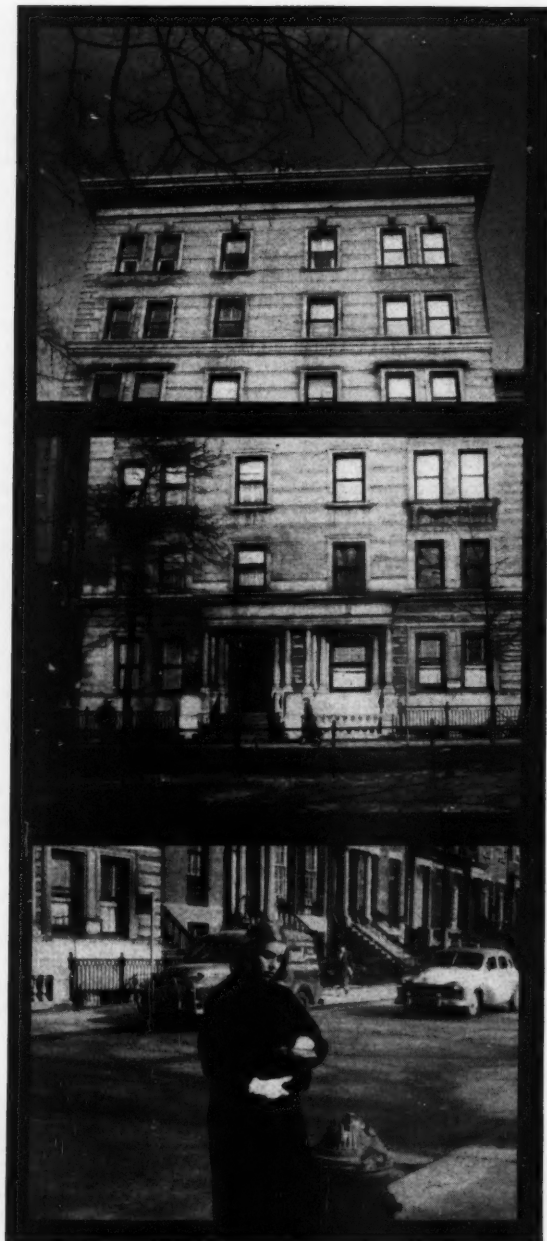
Prices include Federal Tax where applicable and are subject to change without notice.

**Kodak**

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

## MODERN'S HOME MOVIE COURSE: SECTION 5

# EDITING: PART 2



NO MATTER WHAT you've heard, editing has nothing to do with black magic. While a lot of imagination and experimentation goes into movie editing, the editor has at his command a good many techniques that take the voodoo out of film making.

Before we start, let's explode a few myths. Editing won't take pointless film and make an award winner out of it. And editing won't take a family trip to the zoo and transform it into an African jungle safari.

Editing starts with exposed film, tailors it to fit the story that is being told, and does it in a way that suits the audience who will see the film.

Before you can sit down to your editing board, there are a couple of things you have to know—what the idea of the film is, and who will see it.

As an amateur movie maker you enjoy one tremendous advantage over the professional. Instead of having four or five people responsible for various movie making functions—you do them all yourself. Thus, you can begin editing with the first glimmer of an idea for a film. From the very start you can be thinking about the things you will need to edit the film in the way you want. Every time you press the shutter release button you can be thinking of the relation of the current shot to the one that came before it and the one that comes next. Editing, instead of being a kind of anomaly is part of every segment of movie making.

If you keep in mind that the essence of a movie is action of movement, a great many problems connected with editing will solve themselves. Movement can mean action within the frame itself, with the camera stationary—or it can be camera movement, as in a pan shot. As an editor, movement and action are the stuff with which you will be working.

There are three basic types of movie cuts, or transitions from one shot to another, most often used by editors: unmatched cuts, matched cuts, and from pan shot to still shot.

Once you've shot your film according to plan, editing follows easily. One (Continued on page 122)

Cutting from a pan to a still shot can have a disturbing effect on your audience. One way to prevent that is to have movement in the following still shot that helps continue the feeling of movement instilled in the audience by the pan. Moving car does it here.

by ARAM BOYAJIAN

◁ By eliminating the in-between shots of girl leaving the building, we were able to instill a feeling of haste into the film. The unmatched cut is one of the most useful to the amateur if handled properly and planned for during actual filming of the movie.

The matched cut requires that the scene be shot twice. Repeat the action exactly in both the medium shot and the close-up. The last action of the medium shot can then be matched precisely to the first action of the close-up, for smooth transition from one to the other.



TED RUSSELL

◁ Movie time versus actual time can be related if you remember that your audience is keyed to a definite pace by your film. In this transition, Judy is shown walking out of one frame and then walking into another. Dead screen time is completely eliminated with this cut.

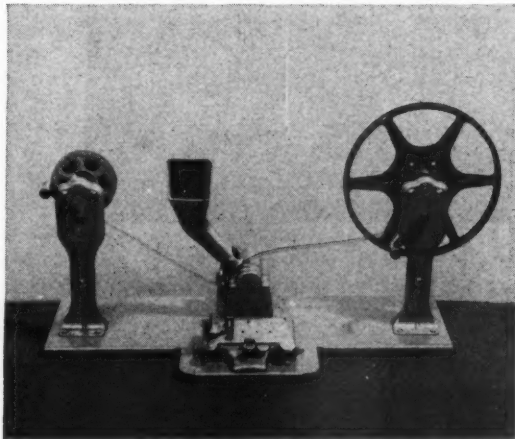
## MODERN'S HOME MOVIE COURSE: SECTION 5

# HOW TO BUY EDITING EQUIPMENT

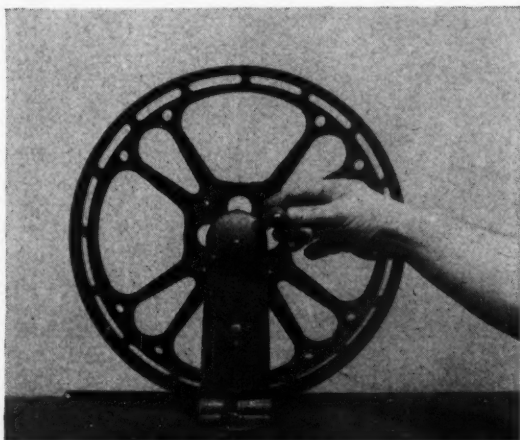
by NORMAN ROTHSCHILD



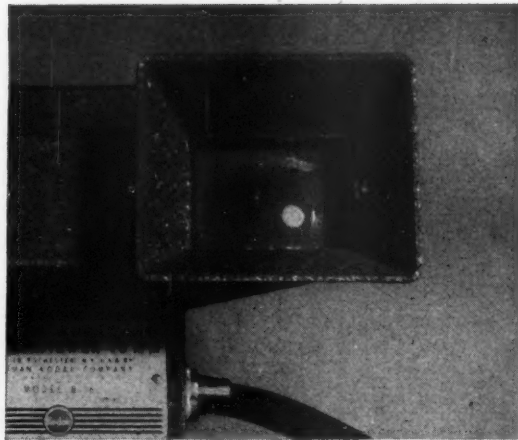
This Kalart 8mm editor is complete with rewinds, viewer, and splicer. One decided advantage is its compact construction. Reels fold down and entire machine can be stored away in comparatively small space.



This Mansfield 8mm editor is another type of complete unit. Viewer is of the non-action type. Film path is indirect. If you buy a complete unit, make sure that rewinds are in proper alignment with viewer.



Rewinds that will take either a 1600 or 2000 foot reel are especially useful to the sound projector owner or anyone who plans on working with a large amount of film. This is the Baia rewind and 2000 foot reel.



The Kodak viewer screen is a condenser with a ground-glass back. Often, a small screen will give better corner to corner image, with no hot spots in the center. This Kodak unit is available in both 8mm and 16mm models.

EDITING is like anything else that carries the label of craftsmanship—you need the right tools to do the best possible job.

Splices have been made by taking two cement-coated film ends and squeezing them between thumb and forefinger—and those same splices are almost certain to come apart in the projector.

Films can be handled without rewinds—and perhaps the results won't be disastrous. You may even be able to dispense with a viewer and still do a fair editing job. But in the final analysis, good equipment eases the burden of the purely mechanical aspects of editing—and releases your mind for the more important part of the job.

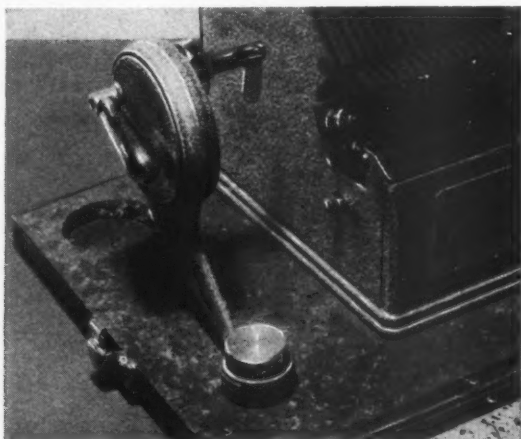
There are two ways of acquiring viewer, rewinds, and splicer—the three things that make up an editing

outfit. One way is to select each piece of equipment separately. When the equipment is assembled in accordance with your desires and needs, they can then be mounted on a smooth, straight, hardwood board.

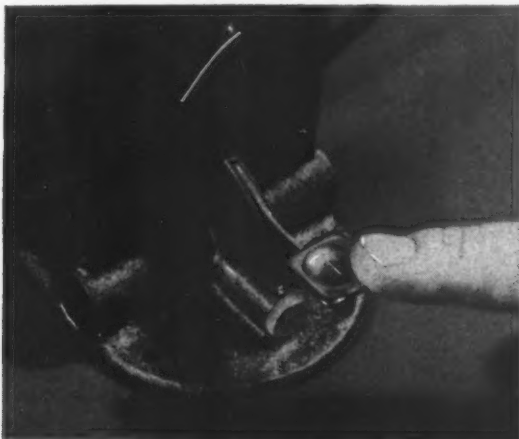
The second way is to buy a complete, self-contained unit. Many of the complete outfits, like the Kalart on page 104 and the Compco on page 128, can be stored out of the way at the bottom of a closet when not in use. But whether you buy the pieces separately, or as a unit, there are definite things you should look for.

Let's take a look at rewinds first. What kind of standards should you have when you choose rewinds?

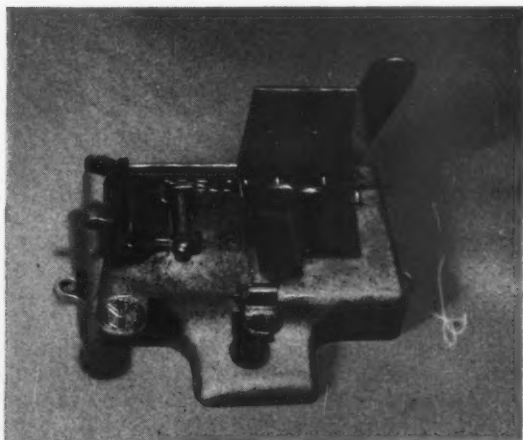
Probably one of the most important things is reel size. If your projector holds only a 400 foot reel, rewinds that will handle that much film will be large enough for your purposes. *(Continued on page 128)*



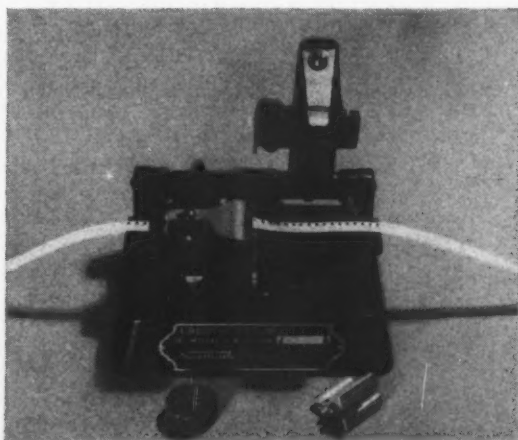
Craig features a specially geared rewind on its compact editing unit. Turned properly, the rewind makes it possible to closely simulate the frames per second of a projector. Reels fold back for storage.



One of the things to check on your rewinds is the brake. Brake should prevent back lashing of the film when you stop winding. It should also help in slowing down gear movement for proper use of action viewer.



The scraper on the Mansfield splicer is part of the machine. It can be cleaned easily and sits back out of the way on the left side of the machine when not in use. Scraper should remove emulsion cleanly and evenly.



This Griswold splicer, while slightly more expensive than most amateur machines, is of rugged construction. If you plan to do any great amount of splicing you should get a machine built for heavy duty.



## WYLLIE LEONG

EVERY PHOTOGRAPHER has an attitude. It comes from the system by which he works. He may concentrate on equipment, or technique, or visual approach to his subjects. Some amateurs, professionals and potential Discoveries swear by their darkroom chemicals; others a certain brand of film. Some just trust to luck, which is often on their side. There's always an equipment-happy group that turns in new models before the smell of new leather has worn off. But the accumulation of "devices" has never yet been responsible for producing the perfect picture.

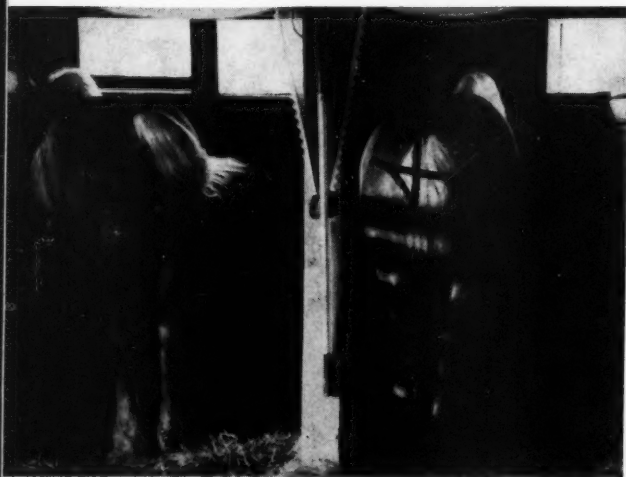
Neither a technical "expert" who can't "see" a picture, nor a self-appointed "artist" who's above technical groundwork, Wylie Leong is a capable young photographer from New York. He has had formal training (the School of Industrial Art, in New York, and the Art Center, in Los Angeles, Calif.) and now applies it to his work in a commercial studio. He claims that successful pictures result from his own fairly standardized technique, knowledge of the materials with which he works—in addition to those very important components, imagination and an inherent sense of the artistic. He, too, has been through the usual baggage of cameras: box camera, 4 x 5, 2¼ x 2¼ waist-level reflex. Now, however, he's entirely a 35mm man and uses his Nikon constantly for all his own photographic (Continued on page 134)

Leong, interested in what he calls the catch-it-in-a-minute picture, looked up, caught boys' expressions, *left*. Here design is secondary to subject, where as for pigeons, *below*, it dominates. Nikon, f/5.6, 1/500 for both. He composes with care, crops later if necessary.





**\$25 FIRST PRIZE.** Auto window makes good frame for documentary portrait, "I Gotta Feed My Little 'Uns." Pat Parcell, San Francisco, Calif., focused on man, used wide aperture of  $f/4$ , so that child, further from camera, was thrown slightly out of focus. Rolleiflex,  $1/100$  second. Plus-X developed in Von-L, printed on Varigam.



**THIRD PRIZE \$10.** Here's another "broken rule"—the picture's nearly equally divided down the middle. Yet textures of horses' hides, patterns in stable's doors and windows outweigh tired rule of composition. Georges Vinaver, Paris, France. Nikon,  $f/3.2$ ,  $1/50$ .



**THIRD PRIZE \$10.** If you're going abroad this year, why not be different. Let your pictures show people being themselves instead of local color professionals. Peter Mickles, Cornwall, Ontario, made courtyard picture in Spain: it could've been most anywhere!

# "I TRIED IT MYSELF"

Who says *everything* must be sharp? Often, by deliberately keeping some parts of a picture out-of-focus, you can accomplish a number of things—suggest background or environment, set off the main subject—to make the picture more interesting to look at. *At right*, slightly blurry bystander and vague outline of automobiles suggest a busy city street. *At top of opposite page*, softly defined face of the child sets off her father's well-delineated face, adds depth to the picture.

"I Tried It Myself" is a monthly contest for black-and-white pictures. You may submit any number of prints as long as they are 4 x 5 or larger. Be sure your name, address and all technical data appears on the back of each photograph. Please enclose a *stamped (first class postage) self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the attention of the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60, New York 23, N. Y.



**SECOND PRIZE \$15.** What *is* in a pose—a  $\Delta$  contrived look and position, or natural gesture, expression that makes the model look real as here? Richard Knapp, Brooklyn, N. Y., chose profile view, used street for authentic background. Rolleiflex camera, Plus-X film,  $f/4$  and  $1/100$  second.

**THIRD PRIZE \$10.** Rainy day can't keep E. Edwards, New York, N. Y., from shooting an outdoor scene! He focused on window pane to register raindrops, stopped down to  $f/11$  so that buildings across the street would be within depth of field range, set shutter at  $1/15$  second. Exposure, on Plus-X, was determined from overall light level of outdoor scene. His camera: a Rolleiflex.



**MODERN PHOTOGRAPHY'S  
MONTHLY CONTEST  
FIRST PRIZE \$25  
SECOND PRIZE \$15  
THIRD PRIZES \$10**

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**MORE BRILLIANT PICTURES** . . . with an all new optical system. Big, new, precision  $f/3.5$ , 5" lens coated with the exclusive Americote process gives truly professional results. Superior condensing system makes for greater illumination — and it's guaranteed against heat breakage.

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**NEW UNIVERSAL "40" SLIDE TRAY** . . . holds 40 slides of all type mounts. Accommodates two (2) complete rolls of 20-exposure film.

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The Projector with the New,  
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Here's the latest. It's years ahead in style . . . in engineering . . . in performance. The AO Executive . . . gives you the opportunity to select a projector of the future. This is an instrument you will be proud to own . . . proud to show and demonstrate to your friends. This is *the* projector with the new lower silhouette, that

will make everyone take notice.

Stop in at your favorite store and see the AO Executive. Note the massive lens, the smooth operating slide mechanism and the unitized control panel. Your dealer will be glad to show you how easily you can become a proud owner of the sensational new Executive.


**LIFETIME CONSTRUCTION** . . . All metal, made of lightweight, die cast aluminum, finished in attractive Charcoal Gray, chip-proof, baked enamel.

**HANDY CONTROLS** . . . on unitized instrument panel for greater ease of operation. Fold-a-way carrying handle, built-in for convenient portability.

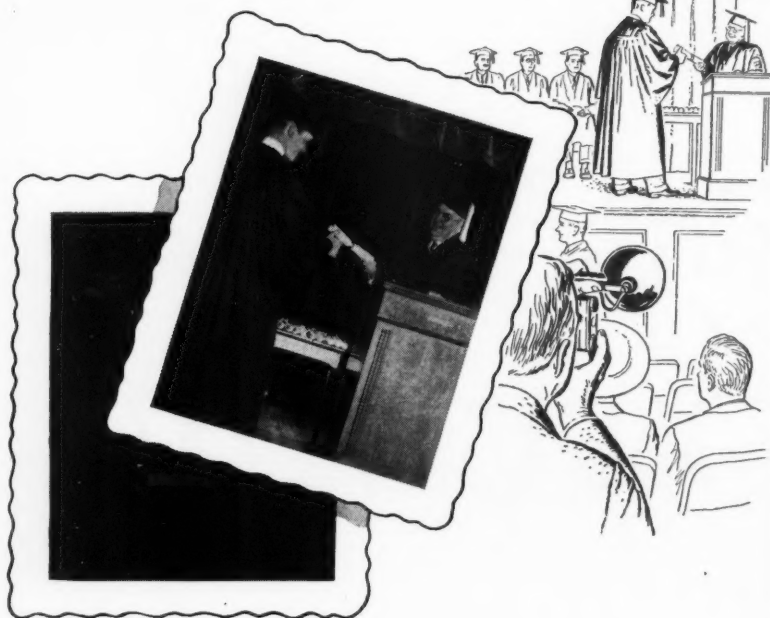
**PRESSURIZED COOLING** . . . Motor driven blower assures 100% protection to film — keeps projector constantly cool for comfortable handling.

**NEW LOWER LOUVER DESIGN** . . . in snap-lock top directs both light and air upward and forward and away from the operator's face.



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## PORTRAIT

(Continued from page 90)

portrait such as Harold Feinstein's photograph of composer Hall Overton, on page 86. Some light conversation, a joke or two, and the camera may be forgotten. "This picture shows that Overton is unpretentious, easy-going, fun-to-be-with," explains Feinstein if asked for its significance. "Of course it only represents one side of Overton."

So we probe deeper and learn to admit that the smiles and laughs which we photograph easily may be part of the veil we're trying to penetrate. We say we're laughing off a problem. We mean we're covering anxiety, bad temper, irritation, with a smile.

So the laugh ends, the mouth forms a straight line and now you're looking at a serious face, wondering what in the world you can see in it to make an interesting and honest portrait. If there's a dynamic personality—be it father, brother or friend—its force can be sufficient, something burns within which you can see and thus photograph. This is precisely what Lisa Larsen has found on page 87 in her portrait of India's V. K. Krishna-Menon. Through previous talks with Menon and observation of him, Miss Larsen felt that Menon had a brilliant, agile, dynamic mind which she could reflect in his eyes. She engaged him in conversation and while Menon faced her, Miss Larsen photographed. The photographer's feelings certainly communicate to the viewer with full force in this portrait.

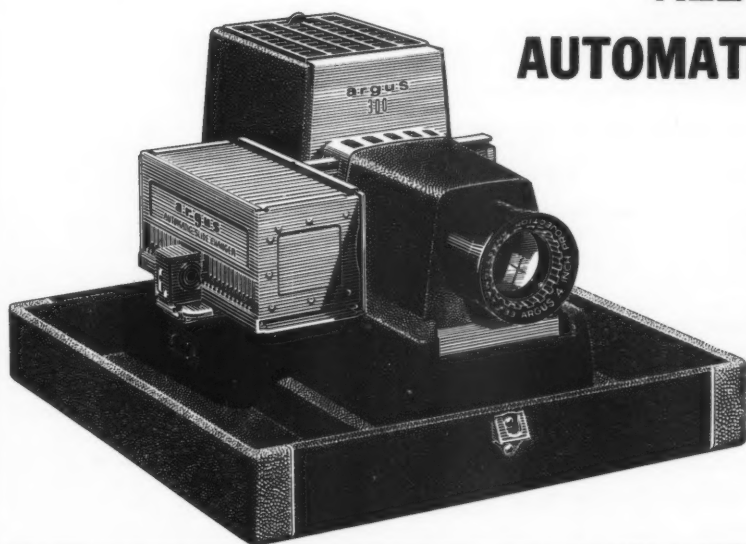
### *The less dynamic face*

Unfortunately the faces before your camera will seldom have such dynamic quality. They will require more thought and work on your part to bring the character to the surface. There are at least two ways: you can try to relate the subject to his work or environment or capture some emotional peak. Hartmann's portrait of photographer Ernst Haas, Arnold Newman's picture of Arthur Daley, Peter Basch's picture of a chair caner, and Erika Klopfer's study of a fireman on pages 88 and 89, relate the subject to his work in varying degrees. Hartmann's portrait and Newman's picture are posed studies in which the vocation of the subject is artificially injected. Both Basch and Klopfer have caught their subjects in a natural habitat. It would be unfair to accuse either Hartmann or Newman of not trying to penetrate their subjects. Both wish to stress outwardly recognizable characteristics plus a symbolic statement of the subject's occupation only. Newman's picture may seem a bit more natural because we do generally see sportswriters

(Continued on page 114)

# Are you doing your color slides justice?

## ALL-NEW ARGUS AUTOMATIC 300 PROJECTOR

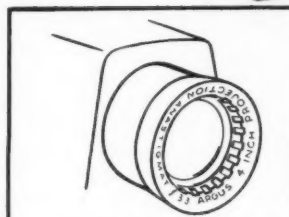


You've taken wonderful color slides with your 35mm camera. The light was right, composition was right, settings were right. Now show your slides with the new Argus Automatic Projector and you'll really do your picture-taking ability full justice.

This newest and finest Argus projector makes your pictures leap to life with amazing new brilliance and a vivid depth of color—brings out the full picture value of your transparencies.

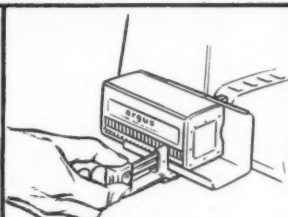
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complete with carrying case, slide magazine and Slide Editor



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**New Slide Editor**—Gives you an easy way to view single slides—lets you edit and arrange them in the magazine in story-telling sequence. New push-bar elevation lets you center pictures on the screen quickly and easily.



### Cooler-than-ever Operation

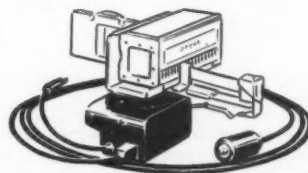
A new airflow cooling system, including a big powerful blower, keeps slides and projector safely cool. You can give slide shows that can last just as long as you like without overheating your projector.



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50mm f2 Westagon Automatic.....	336.50	219.50	158.50
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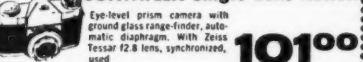
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Free on request: complete price list of Contax Super D, Pentaflex, Contax D, new & used, with/without lenses, incl. accessories.

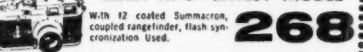
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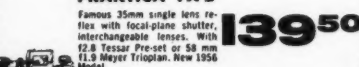
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Praktika FX 1 f1.9 Automatic Xenon	194.50

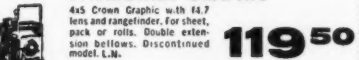
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## PORTRAIT

(Continued from page 112)

sitting above ball fields in press boxes; we seldom catch a photographer sitting on a seamless backdrop in such a position as the one Ernst Haas has taken. Both pictures have been the subject of much discussion as to their worth, and you will have to decide for yourself whether you appreciate the results.

The pictures of Peter Basch and Erika Klopfer represent a more natural approach. Basch stalked his subject. The chair caner never realized the photographer was there until he suddenly looked up and Basch caught the picture. This has a naturalness that the Hartmann and the Newman pictures lack, but it would be foolish to claim that Basch had time for insight or perception. Basch knows nothing about this man and was photographing him purely because he was a fascinating character. If such a picture does indicate a person's true personality it is a matter of luck.

Erika Klopfer's portrait of the fireman is similar to the Basch picture except that the fireman was *never* aware that his picture was being taken.

Basch and Klopfer have caught the fireman and the chair caner during peaks of expression, an essential of most good portraiture. You may have one chance to capture a peak, particularly if your unaware subject suddenly looks up at you as did the chair caner. At that instant Basch had his last opportunity. Miss Klopfer, however, might have been able to get an entire expression range because her camera was unnoticed.

## The gentle art of conversation

How do you catch the peak of expression if you already know a person and he or she is aware of the camera? This problem confronted Sanford Roth when he set out to photograph French tapestry expert Jean Lurcat, *lower right, page 89*. We indicate which picture we discuss because you can't tell that Lurcat is a tapestry maker from the portrait. If that had been Roth's purpose, the out-of-focus tapestry in the background would have had to be more prominent. The portrait would have had to say, in part, "Jean Lurcat is a tapestry maker," much as the Hartmann picture says Haas is a photographer and the Newman portrait asserts that Daley is a sportswriter. But Roth was more interested in Lurcat as a person than a tapestry expert. He spoke with him of tapestries, watching for characteristic expressions. Lurcat was voluble, effusive, excitable. He talked with his hands, forgetting the camera. When Roth saw the expression he wanted, he pressed the shutter release. Conversation is a great subterfuge if

(Continued on page 116)

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## PORTRAIT

(Continued from page 114)

your subject is self-conscious. The more intense the conversation, the faster he will forget the presence of your camera.

We've indicated that most people wear masks when their faces are at rest and that you the photographer must think of ways to penetrate those masks. We've seen that conversation is one way, and a candid approach allows you to catch your subject unaware if his face is registering expression. But some people wear no mask. Their faces almost constantly reflect their personalities or characters. Such a picture was taken in a New York Bowery tavern by Erika Klopfer, page 88. The face is at rest, yet the thin mouth, the eyes, the wrinkles convey the woman's apparent personality. It's an unhappy but honest picture. If we mentally reject the portrait, perhaps it is because we may not like to see unhappiness without heroism. Perhaps we only admire suffering coupled with martyrdom. Is this woman a martyr type? It's doubtful.

Faces that bear no mask, however, are easier to photograph. Could you ignore the bulldog tenacity if you're photographing the brooding thundercloud when the subject is John L. Lewis? Such people continually show their personalities through expression. It is often difficult to shoot an uncharacteristic picture.

### The glamorous mask

Photographing the mask, however, has become the rule in one field at least—glamour photography. We'd probably consider it rank imposition if a beautiful girl indicated that she had a problem. We seek the smooth sculpture of unruffled perfection. It doesn't exist in reality but we can create it in our dreams and in glamour photography. Carl K. Shiraishi's glamour portrait of Patti Gastil on page 89 shows a beautiful, unperturbed face. Actually the subject is a young woman from Ohio who is trying to gain a foothold in modeling. She has hopes, fears and a personality. But you'll seldom find them in the glamour portrait. The glamour portrait, like stock portraits of statesmen, musicians, and so on, is an act, an artful creation of a photographer. Don't think it can be learned overnight. But if glamour photography is really your aim, turn to pages 68 to 73.

A beautiful woman need not seem a vacuum. But it takes a superb portrait photographer and an exceptional subject to combine glamour with reality. It's conceivable, but not likely, that Herman Leonard might have been able to produce the portrait of Joyce Vanderveen, page 91, on meeting her for the first time. The portrait, however, is obviously

posed. The photographer knows his subject and has used this knowledge to find the pose and expression that indicates grace, warmth, beauty. "I tried to get behind the facade," explains Leonard. "Joyce grew up in ballet, but I wanted to avoid the obvious approach. I eliminated frills and background and talked to her about her childhood, about dolls. We had good rapport and I think it shows."

The result is, in his words, "A sitting once in a lifetime." Leonard is a professional portrait photographer. With Joyce, he photographed to please himself, carefully recreating past moods and expressions. Despite the usually chilling effect of the view camera, the portrait studio, the electronic flash units, Leonard has produced something which is very real to him and he has managed to communicate his feeling for the subject to us. The portrait's simplicity is very disarming. But then so is the Mona Lisa's.

You cannot expect to produce such a portrait with each person you meet, any more than Leonard can. But some day, if you're lucky, you may find a subject whom you can know, understand and photograph as Leonard did. It's a goal toward which to work.

### Children should be seen . . .

We have left to the last the problem of photographing children. Children are generally less suspicious, more outgoing, active, unselfconscious, changeable in expression than grownups. This accounts for the many photographers' starting professionally in baby and child photography. The portrait studio conception of the child shows his hair combed to the best ability of both parent and retoucher. He is dressed spotlessly and his face shines with a totally unchildlike cleanliness. This is glamour photography on a child's level. However, an honest, accurate perceptive photograph of a child shows him as such, with hair askew, teeth missing, dirty knees. This is childhood and we're not preserving it if we attempt to alter everything to our adult ways before we take a photograph. When we do, we drop the mask over the child—the same mask we've been busily learning to penetrate in adults. Sometimes our adult world has done it already. Sonja Bullaty's photograph of a young Parisian child, page 90, made shortly after World War II, accurately records the introspective, frightened mask. It is not a blank mask. We can see the fright behind it in her eyes. "She clutched the cat as if it were the last thing on earth," adds Miss Bullaty. The portrait is haunting because it is not of a typical child but a frightening insight into an untypical one.

(Continued on page 118)

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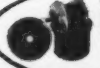
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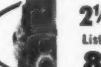
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## PORTRAIT

(Continued from page 116)

Generally, most of the children we meet will react to our camera as Burt Owen's son, Jimmy does, page 90. We photograph Jimmy's surface expressions. Although he is a very real personality, we'd find it difficult to use our knowledge of him to find his essential character traits and then fix them on film. Right now Jimmy is a happy, carefree youngster, well hidden under protective parents' wings. If we trail him, photograph his reactions to the world around him, we will find 1,000 good portraits. For a penetrating character study of Jimmy, I'm afraid we must wait a bit and plan a revisit, say on his 16th birthday. By then, the adult character traits may be more firmly formed so that we can say something more important about Jimmy. But you can never tell with portraiture. We must wait and see how his character and our insight grow.

—THE END

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## STEREO CAMERAS

Edixa Stereo Camera F3.5 std.	45
Kodak Stereo F3.5 Flash	45
Revere F3.5 std. Flash Rfrd.	65
Stereo Realist F3.5 std. Flash	65
Stereo Realist F2.8 std. Flash	95
Viewmaster Personal F3.5 std.	50

**SAVE 45% BRAND NEW**  
**Argus Automatic Projector**

- 35mm Slides
- Rotary carrier
- 300 watt
- Autom. Changer
- Blower cooled
- Handsome case

Reg. 66.50 SPECIAL SALE PRICE **36.75**

**BRAND NEW GENUINE LEATHER GADGET BAGS**

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- Inner Compartments

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Reg. 8.45 SPECIAL SALE PRICE **6.99**  
Reg. 10.95 SPECIAL SALE PRICE **9.99**

## ROLL FILM CAMERAS

	*GN
Anseo Speedex F4.5 std. synch.	20
Polaroid Highlander	35
Polaroid 95A	40
Kodak Chevron F3.5 std. MX	110
Kodak Medalist I F3.5 std. Rfrd.	48
Kodak Medalist II F3.5 std. synch.	75
Voigt. Bessa I F3.5 Skopar MX	20
Voigt. Bessa II F3.5 Skopar MX	45
Super Ikonta A F3.5 Tessor std. MX	80
Super Ikonta B F2.8 Tessor std. MX	80

## EXPOSURE METERS

Bawl Automatic	15
G.E. DW48	9
G.E. DW68	14
G.E. PRI	16
Leica Meter	16
Northwood Director M2	16
Sekonic	5
Sixtamat SX	15
Weston DR	10

## SLIDE PROJECTORS

American Optical Sket 900w w/Auto Chgr.	28
Argus 300w and Case	24
Argus Stereo Projector	35
Revere 8A 500W Auto.	70
Revere 533 300w	40
TDC Due 300w	32
TDC Headliner 300w Semi-auto	27
TDC Stereo Projector	85

## REFLEX CAMERAS

Auto Rolleiflex F3.5 std. Xenar MX	105
Auto Rolleiflex F3.5 std. Tessor MX	115
Auto Rolleiflex F2.8 Xenotar MX	155
Rolleiflex III F3.5 std. Xenar	55
Rolleiflex IV F3.5 Xenar std.	65
Rolleiflex V F3.5 std. Xenar MX	80
Ciroflex C F3.5 std.	25
Ciroflex D F3.5 std. synch.	26
Ciroflex F F3.5 std. MX synch.	50
Graflex F2 F3.5 std. Flash	40
Haselblad F2.8 std. Ektar	195
Haselblad Super Wide F4.5	300
Ikontax IA F3.5 Tessor MX synch.	50
Ikontax IIA F3.5 Tessor MX synch.	70
Kodak Reflex I F3.5 std. synch.	30
Kodak Reflex II F3.5 std. synch.	45
Printhelex F3.5 std. Tessor	50
Riechflex VI F3.5 std. synch.	17

## PRESS CAMERAS

2 1/2x3 1/4 Ann. Graphic F4.5 Rfrd.	70
2 1/2x3 1/4 Crown F4.5 synch. Rfrd.	105
2 1/2x3 1/4 Linhof, coupled Rfrd.	275
complete with 3 lenses	
3 1/2x4 1/4 Crown Graphic F4.7 Rfrd.	120
4x5 Ann. Speed Graphic F4.5 Rfrd.	90
4x5 Crown F4.7 Ektar Rfrd. synch.	135
4x5 Linhof Super Technika F4.5	180

## ELECTRONIC FLASH UNITS

FR Electronic	30
Heiland Blitz Export IV	35
Heiland Strobonar VII	40
Heiland Strobonar V	55

**SAVE 45% BRAND NEW**  
**Exakta VX**

- F2 Preset Biotar
- Synch for flash
- & strobe
- Rapid film advance

Reg. 335.00 SPECIAL SALE PRICE **182.50**

**SAVE 50% & MORE BRAND NEW**  
**Imported World Famous Votar Movie Lenses for 8mm Cameras**

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6.5 f2.5 WA	\$20.95	\$14.00
6.5 f1.9 WA	39.95	19.95
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8mm f1.9 Tele.	37.95	27.95
8mm f1.4 Tele.	40.95	23.50

All Lenses Coated, with Click Stops  
10 YEAR WARRANTY!!

## ENLARGERS

	*GN
Federal 135 Store-away F4.5	25
Federal 250 Store-away F6.3	20
Federal 275 Store-away F6.3	20
Federal 311 Store-away F4.5	35
Federal 450 F4.5 4x5	50
Federal 470 F4.5 4x5	65

## 8MM MOVIE CAMERAS

B&H 220 F2.8 std.	25
B&H 252 F2.8 std.	32
B&H 134V F2.5 std.	48
B&H 172B F2.5 std. Mag.	68
B&H 134TA F2.5 std. Turret	65
B&H 172A F2.5 std. Mag. Tur.	90
Bolex L8 F2.8 std. Yvar	30
Bolex M8 F2.8 std. Yvar Turret	70
Bolex M8 Leader F1.8 std.	145
DeJux Fademat F2.5 std.	60
Keystone Capri F2.8 std.	28
Keystone K35 Turret F1.9 std.	50
Keystone K41 Mag. F2.5 std.	42
Keystone K45 Mag. Turret F1.9	65
Kodak Mag. F1.9 std.	80
Revere 88 F2.5 std.	40
Revere 90 F2.5 std.	40
Revere 40 F2.5 std. Mag.	42
Revere 44 F2.5 std. Turret	55
Revere 44 F2.5 std. Mag. Tur.	58

## 8MM PROJECTORS

B&H 253 500w	45
B&H Regent 500w	40
Keystone K70 500w	40
Keystone K100	55
Keystone K95 500w	65
Keystone K100 750w	80
Revere 85 500w	55
Revere 90 750w	60

## 16MM MOVIE CAMERAS

B&H Auto Lead F1.9	65
B&H 290T F1.9 Turret	140
Bolex H-16 Leader F1.9 Turret	145
Keystone A9 F2.5	55
Keystone K50 F2.5 Mag.	55
Keystone A12 F1.9 Turret	75
Keystone K55 F1.9 Turret	90
Revere 28 F1.9 Turret	100
Revere 16 F1.9 Mag.	80

## 16MM PROJECTORS

B&H 273 750W	110
B&H 173 750W	155
B&H 285C Sound	250
Keystone A82 750W	70
Keystone K161 750W	150
Revere Sound	150

## LENSES & ACCES.

Argus C3 W.A. Lens	27
Argus C3 Tele. Lens	27
Argus C4 W.A. Lens	35
Argus C4 Tele. Lens	35
Argus C4 Zoom Finder	9
8mm Vistascope	35
16mm Vistascope	50

**ATTENTION SLIDE PROJECTOR OWNERS**  
**LESS THAN WHOLESALE—**  
**SPECIAL COMBINATION OFFER—**  
12 Trays for TDC Selectron Changer plus deluxe carrying case. \$8.95  
A special combination offer of 12 trays for the Revere Slide Projector and a Deluxe Carrying case. A total value of \$25.83 for only **\$12.95**  
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All merchandise listed herein is used except where specified as new. If the merchandise you want is not listed, write us for the official guide number. All guide numbers subject to change without notice.

\* GN—GUIDE NUMBERS  
**WE BUY CAMERAS TOP CASH PAID!!**

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Add 10% Guide No. ....

I have to trade.....

Deduct 10% Guide No. ....

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Name.....

Address.....

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## CUT YOUR COSTS ON FRESH FILM & PAPER!



Again Gartel leads with fresh-dated Color!

35mm COLOR AT COST OF B-&W!

Day. or Tung.-Proc. & Mtg. incl.—Fact. Pack

**36-EXP. ROLL—3 for 6.49**

**35mm ANSCO COLOR**  
Type 534 and  
535. FRESH 1956  
day. or Tung. re-  
loads  
**10 for 7.50**

**35mm FRESH 1957  
SAFETY FILM**  
Plus-X Super-XX  
100' Bulk ..... 2.19  
50' Bulk ..... 1.25  
You can be sure with our  
Fresh Film!

## ENLARGING PAPER

Size	Type	Contrast	Date	Quan.	Ca.	2 for
8x10	DW, SM	#1, 2	3/55	100	3.29	6.00
8x10	SW, GL	Varigam	6/55	100	3.59	7.00
8x10	SW, GL	Brovira	#1, 2, 3	8/55	100	3.49 6.50
8x10	DW, SM	#2	6/55	200	5.50	
10x10	SW, SO	#1, 2, 3	11/54	100	2.29	4.50
10x10	DW, SM	#2	5/56	100	3.95	7.50
7x8 1/2	SW, GL	Brov. #1	1/55	100	1.29	2.50

\* Original Factory Pack

## 16mm MOVIE SPECIAL! 16mm x 50' MOVIE FILM

**KODACHROME**  
All process. fresh by E.K. Plus-X Mags. 3 for  
10mm x 100'—by fac. pack. 5.95  
Dec. 1955 dated. 18.50  
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16mm x 200'—Tung. only  
1955 dated. Orig. fact.  
pack. 2 reels ..... 12.00  
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1955 dated. Orig. fact.  
pack. 4 reels & 400' ASA80 Tung.-ASA50. Complete diagrams for daylight & photoflood exposures. 20-EXP. 3 for 1.49

35mm BULK TRI-X  
Factory fresh, 1957  
dated! NOT outdated  
surplus.  
35mm x 50' ..... 2.25  
35mm x 100' ..... 3.95

**DIRECT POS. DEV. KIT**  
Has all necessary chem-  
icals Made by E.K.  
Sent via Railway 2.90  
Express collect.

## 9 3/8" x 200' ENLARGING PAPER

SW, SM. Reels. All in manufacturer's original pack.  
• 1954 dated, = 2 only ..... 2 rolls 7.50  
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(shpg. wgt. 10 lbs. per roll) ..... 2 for 8.00

## 8mm BLACK & WHITE MOVIE FILM

Best available! ASA50.  
Fine Grain Pan. Includes  
fast processing.  
8mm  
Dbl. 25' 3 for 3.25  
One roll FREE with 61

## CUT FILM SPECIALS

Take Pix at Pennies!  
8x10. Orig. fact. pack. 25  
sheets Super Pan 2.95  
Press. July, 1955.

8x10. Orig. fact. pack. 25  
sheets Super Pan 2.95  
Portrait, July, 1955.

Black and White  
16mm MOVIE FILM  
100' Rolls—Plus-X  
Fresh 1957 stock!  
**3 ROLLS—8.49**

Incl. 48-hr. proc. & re-  
turn. Do not confuse  
this film with surplus  
or spliced stock.

## AERO EKTACHROME

1955 orig. fact. pack.  
kit incl. film, chemicals  
for home process. In-  
structions.  
5 1/2 x 40' ..... 9.95  
December '55

8 1/2 x 40' ..... 16.95  
December '55

**HOME PROCESS KITS**  
1 1/2-gal. .... 2.49  
4 1/2-gal. .... 3.95

## AERO EKTACHROME BULK SPECIAL!

35mm x 37 1/2', cut  
from 1955  
stock ..... 2.95  
35mm x 75' ..... 5.95

**NEW ASA80 PLUS-X**  
Fresh 35mm PLUS-X  
Releases. Newly released  
by E.K.  
20-EXP.—3 for 1.29

## AERIAL FILM

5 1/4" x 20' Tri-X, Dec. 1954	1.50
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5 1/2" x 26' Hi-Speed Infra	
rad, ASA100, Mar. 1954	1.95
5 1/2" x 56' Sup-XX, Feb. 1955	2.95
5 1/2" x 100' Sup-XX, Mar. 1955	4.95
5 1/2" x 75' Sup-XX, June 1955	8.95
9 1/2" x 200' Sup-XX, June 1955	19.95

All dates are manufacturers' dates! Orig. fact. pack

## GARTEL PHOTO SUPPLY COMPANY

EAST MEADOW, Long Island, N. Y.  
(Please include postage with order)  
Wholesale & Export Inquiries Invited

# AT THE SIGN OF "YE GREEN LAMB" —SUCCESS CHEZ VOIGTLANDER

GERMANY, SEPTEMBER, 1756: Johann Christoph Voigtlander, cabinet maker, founds workshop at the sign of "Ye Green Lamb." Additional personnel: one assistant. Products: compasses, leveling instruments, microscopes, mathematical and drawing instruments. GERMANY, JANUARY 6, 1956: four millionth Voigtlander lens to be manufactured is presented to Voigtlander Director Adolf Oehme.

## Furniture: for others to do

Ambitious and pioneer-minded, a young cabinet maker left tables and chairs behind, in 1775. Hundreds of other skilled craftsmen could make those—and Johann Christoph Voigtlander wanted to do something different. He was equipped with a good knowledge of mathematics and mechanics and, since tools of scientists and surveyors were then made of wood, he engaged in a small, but profitable business manufacturing them. Among the shop's patrons, Prince Kaunitz, minister of the Empress Maria Theresa, pronounced Voigtlander "the most skillful compass maker in Vienna," and recommended him anywhere. If Johann Christoph had the slightest idea his workshop would be the nucleus of an industrial firm of world renown, a firm of 2,500 employees, and that his name would long be prominent in the fields of photography and optics—he was a businessman of utmost discretion!

## Spectacles and field glasses

If it was possible to manufacture compasses, leveling instruments and microscopes, why not undertake telescopes, glasses and other optical instruments? Johann Christoph was trained as a woodworker; but his son, Johann Friedrich Voigtlander, went to London to learn how to grind lenses. Like his father, he was an inventive man: produced instruments to measure the thickness of wool threads, made "excellent spectacles and field glasses" which had been forgotten since Gallileo first constructed them. They were the first important products the firm exported.

On Johann Friedrich's death, a prosperous enterprise was left to his son, Peter W. Friedrich Voigtlander. A traveler, an observer alert to inventions and technical progress of the times, Peter was particularly fascinated by M. Daguerre's somewhat cumbersome box—called, in Paris, 1839, a camera. Heavy and bulky, and with a simple single lens, it required as much as 20-30 min-

utes exposure in order to register an image.

Peter, however, bridged the way to "modern" photography with an unusual invention. In 1841 he produced a relatively small all-metal camera. Its lens is said to be the first in the world ever to be mathematically computed. (Vienna University Professor Petzval did the mathematical footwork; Peter ground the lens.)

Although photographic plates were still rather slow, exposure times could be cut down to two or three minutes by means of the startling lens innovation. It had several elements and an aperture of f/3.7. In one year Herr Voigtlander sold six hundred cameras.

## Expansion: rewards at court

Production and sales soared. By 1849, as a larger factory was established in Braunschweig, Germany, in Vienna, Peter was knighted by the Emperor and awarded large sums of money to support science and photography. While the enterprise continued to expand, first class scientists were hired to design better lenses, lenses to produce pictures that would be sharp even in the corners.

Tracing the Voigtlander lens lineage you'll find the six-element Collinear, the Heliar; the four-element Color-Skopar, Color Heliar, f/2 Ultron, seven-element f/1.5 Nokton; Telomar and Dynaron tele lens; the wide-angle Skoparon, Ultragon, and for special requirements, the f/4.5 Apo-Lanthar.

Among Voigtlander cameras, the Alpin, Avus and Bergheil are still prized by some amateurs. Then came the Bessa, the Brilliant; and now the Prominent, Vitessa, Vito B and Vito IIa are familiar to the camera market place.

On January 6, Voigtlander hit 4,000,000. In September of this year, the firm will celebrate its two-hundredth anniversary—a tribute to the sign of "Ye Green Lamb"—a tribute to its first idea man who, dissatisfied with what he could do, set about to do much more.—THE END

## SEEING DOUBLE

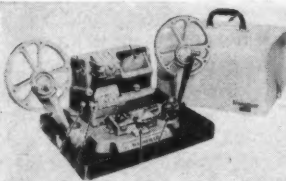
Despite our "No" in the chart of 2 1/4 x 2 1/4 cameras on pages 54-55 of the April, 1956 issue, the Minolta Autocord camera does have double exposure prevention. The mechanism prevents unwanted superimposed images, but leaves you absolutely free to double expose when you feel in the mood.—Ed.

# "ARE YOU TAKING A RISK?"

Did you ever stop to think of how much your first and second camera really cost you? To begin with, had you been advised properly by our "Camera Technologists" as to the best camera suited for your needs, this loss in trade could have been avoided.

Did your camera guarantee include labor and parts? Too many warranties on the market! University offers you a labor and parts guarantee for one year, free of charge. Was your camera purchased at the rock bottom price? University's policy of "We will never be undersold by anyone" is your protection. "There are no guarantees in life except death and taxes." What University offers is to reduce your risk to a minimum. Why not protect your investment? Try us and see for yourself! Price Inquiries are invited.

## New! Mansfield Portable Deluxe Film Editor



8mm Editor—Complete w/case Our Price  
List \$45.00 **NEW \$25.49**  
16mm Editor—Complete w/case  
List \$49.50 **\$32.50**

### Telephoto or Wide Angle Lenses

With case, for Argus C, C-2, C-3; Contaflex I and II; Polaroid 95; Polaroid 80; Kodak Signet; Bolsey; Kodak Bantam. Value \$29.95, cost you \$12.97 incl. case.  
For Revere Stereo, 2 lenses with case; Stereo Realist, 2 lenses with case; Value \$49.95, cost you \$26.95 incl. case.

SEND FOR TRADE AND FREE LITERATURE

## For Auto Changers

	List	Only	Net
Trays for Viewlex Changer	1.50	.42	
Trays for Revere Automatic Proj.	1.45	.37	
Airequip Magazines	2.25	1.48	
Trays for TDC Economy	1.00	.48	
Case (holds 30 Airequip mags)	15.95	6.95	
Case (holds 12 Airequip mags)	9.50	3.95	
Case (holds 12 Revere mags)	11.95	5.49	
Case (holds 24 TDC trays)	15.95	7.95	
Case (holds 30-4" LaBelle trays)	15.95	7.95	
Case (holds 15 TDC trays)	11.95	5.49	
Case (holds 15 Viewlex trays)	11.95	5.49	



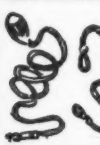
**NEW 5-SEC. BRASS TRIPOD**  
List \$13.50  
only **\$4.95**

**BRAND NEW 135MM f2.8**



**IMPORTED TELEPHOTO** for Praktica, Pentax, Contax D, Prakticor.  
List \$79.50  
only **\$49.95**

Same for Esakta with Pre-set diaphragm  
99.50 **ONLY \$9.70**



**METAL CAMERA CHAIN**  
List \$2.95  
YOUR COST \$1.05

20 ft. air release for port. photo.  
List \$9.05  
Spec. \$3.95



**8mm & 16mm MANSFIELD SPLICER**  
List \$9.95  
ONLY **\$4.95**

## Mohawk Midgetape Pocket Recorder

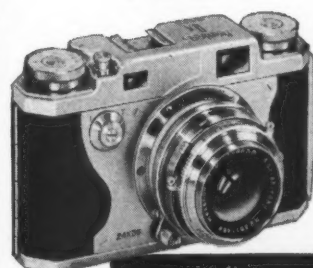


Battery operated 3 1/2" in width 8 1/2" in length, lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, T.V., on-the-spot interviews, insurance investigators, etc. Free Literature.

Trade-ins accepted.

**ONLY \$249.50** incl. bat. mike, earphone & tape. Send for free Brochure.

# NEW KONICA 11A



with New  
**F:2.0**  
48mm Hexanon Lens  
only **\$11975**

here's the camera that rivals the world's most expensive 35's. Featuring the new Hexanon 6 element lens formula in Konipar-S shutter with FMX synchronization. Slow and fast speeds to 1/500 sec. and many, many more expensive features.

## TELE-KONIFLEX



here's the Only twin lens reflex with *Inter-changeable Lenses!*

Auto-Film counter, double exposure prevention and intention, speeds from 1 sec. to 1/400 & B., built-in self timer . . . truly the most advanced reflex on the market. Complete set; Camera, 135mm Viewing & taking Lenses, Filter Kit, Sunshade, Camera Case & Accessory Case \$300.

## SUPER BUYS 30%-40% OFF

Everything listed below is **USED** but in excellent condition, except those items marked **NEW**. One year guarantee on everything.

CAMERAS	OUR NEW PRICE
Robot Royal F1.0 Xenon, New	\$290.50 <b>\$169.50</b>
Graphic 35 LN	91.50 <b>\$4.25</b>
Futura S, New (discont mdl)	177.50 <b>\$9.50</b>
w/F2.5 Evar, cpd RP MX Sync	227.50 <b>\$119.50</b>
Futura S, New (discont mdl)	149.50 <b>\$9.50</b>
w/F1.5 PRILON (same as above)	119.50 <b>\$1.50</b>
DIAX 11a f2 Xenar, New	119.50 <b>\$1.50</b>
DIAX 11a f2.5, New	189.50 <b>\$1.50</b>
DIAX 11a f3.5, New	270.00 <b>\$149.50</b>
WELTINI w/F3.5 ELMAR RP, used	90.50 <b>\$9.50</b>
Voigtlander PROMINENT F1.5	90.50 <b>\$9.50</b>
NOKTON, Like BRAND NEW	110.50 <b>\$9.50</b>
Scoparon wide angle for prom	575.00 <b>\$125.00</b>
Certo Dollina, old mdl F2.5 Tessar	249.50 <b>\$79.50</b>
Contaflex F1.5 Sonnar (old mdl, with interchangability)	51.00 <b>\$29.95</b>
Rolleiflex F3.5 Tessar, old mdl	80.50 <b>\$49.50</b>
REFLECTA F3.5 Morita Reflex, New	175.50 <b>\$99.50</b>
Rolleiford F3.8 Trioplan, old mdl	109.50 <b>\$9.50</b>
Iloca 35 RF F3.5, New	299.50 <b>\$139.50</b>
Cinec 111 F2.5 Schneider RP	91.50 <b>\$9.50</b>
Cannon F3.5 NIKKOR, old mdl, clean	49.50 <b>\$35.95</b>
Robert 3.5 Tessar	109.00 <b>\$2.00</b>
Praktica F2 Biotar, New	115.50 <b>\$2.00</b>
Cannon 1VS f2 Taylor Hob, New	147.50 <b>\$2.00</b>
Kodak SIGNET F3.5 Exakta, like new	69.50 <b>\$2.00</b>
Edixia C	115.50 <b>\$2.00</b>
Leica F2 Taylor Hob Cooke	90.50 <b>\$2.00</b>
Exa F3.5, New	90.50 <b>\$2.00</b>
Ciro 35, new, RP cld.	90.50 <b>\$2.00</b>
Flexarette 1956 mdl, latest, w/case	90.50 <b>\$2.00</b>
Voigtlander Vitessa F3.5 LN	90.50 <b>\$2.00</b>
Richoflex F3.5 w/case, automatic	90.50 <b>\$2.00</b>
Rich 35—Write for lowest price	90.50 <b>\$2.00</b>
Minolta Autocord, clean	90.50 <b>\$2.00</b>
Write for lowest price on anything not listed.	

## MOVIE CAMERAS

16mm Kodak F1.0 50' roll w/case	\$189.50	<b>\$ 39.95</b>
Victor turret F3.5 TH Cooke, used 16mm	225.00	<b>\$9.50</b>
Bell & Howell F3.5 Taylor Hob 100'	189.50	<b>\$105.00</b>
Cine Kodak 16mm F1.0 100' LN	109.50	<b>\$79.50</b>
Revere 45 F1.0 LN 8mm	109.50	<b>\$114.50</b>
Revere 80 f2.5 LN 8mm	91.50	<b>\$9.50</b>
Revere 80 turret F1.0 LN 8mm	147.50	<b>\$2.50</b>
Universal cinematarr 8mm F2.7	69.50	<b>\$19.95</b>
Keystone Capri F2.5 LN	49.95	<b>\$2.00</b>
Bolex CR F1.0 Lytar, used	129.50	<b>\$9.45</b>

## PROJECTORS 8 & 16MM

Bell & Howell Regent w/case LN	\$170.50	<b>\$105.00</b>
Keystone K100M w/case LN	189.50	<b>\$105.00</b>
Revere 90 LN	109.50	<b>\$79.50</b>
Revere 85 LN	124.00	<b>\$9.50</b>
Bolex Projector MR, clean	109.50	<b>\$9.50</b>
DeJure 750	109.50	<b>\$9.50</b>
Keystone K75, clean	79.50	<b>\$9.50</b>
AMPRO FUTURIST, 750W SUH	159.95	<b>\$105.00</b>
Rev. LN		

## 35MM SLIDE PROJECTORS

Revere RRR auto only 21, clean	\$144.50	<b>\$ 89.50</b>
SHAN Blower, cld. 200 New	44.20	<b>\$1.50</b>
Viewlex Projectomatic, clean	60.95	<b>\$46.25</b>

## NEW 1956 BLOWER COOLED PROJECTORS—35MM

SVE SKYLINE 300 F3.5, case	\$ 67.50	<b>\$ 39.50</b>
SVE SKYLINE DELUXE F2.0 300, case, Auto Changer, NEW	87.50	<b>\$49.50</b>
SVE SKYLINE 500 DELUXE, case	108.50	<b>\$9.50</b>
AMERICAN OPTICAL, 300w w/case & Auto Changer, NEW	50.95	<b>\$39.50</b>
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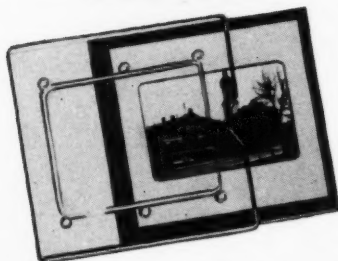


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## MOVIE EDITING

(Continued from page 102)

of the scenes we shot to illustrate one of the basic types of editing, the unmatched cut, on page 103, shows model Judy Andrews putting on her coat. We eliminated shots of her opening the door, rushing downstairs, and bursting into the street. Instead we cut right to a shot showing her in the street racing toward her appointment. The other scenes could have been used, but would have served to cut the pace considerably, distracting from the feeling of haste we wanted. The unmatched or newsreel cut is especially useful when you deal with single subject films. You go directly from one event to the next.

You may want to shoot some footage of your youngster with his first pair of roller skates. You show his getting the skates on, cut to a shot of his skating, and end the sequence with a shot of his first fall. You may eliminate the shots of him getting down the flight of stairs to the street, opening doors, and so on. You maintain audience interest, give the film a fast moving pace, and get the idea over.

Another cut, most often used by professional editors, is the matched cut. The medium shot and closeup of Judy on page 103 were combined to illustrate how the cut is made. First you must decide how long the medium shot should be. Once the medium shot has been cut you can then match the closeup. Examining the closeup, you find a frame where the action, lighting a cigarette in our case, most nearly matches the last frame of the medium shot. This is the point where you splice the medium shot and the closeup.

The matched cut requires slightly more planning when you shoot than does the unmatched cut. You must shoot the same scene twice—once from medium shot distance, and then from closeup distance. Run through the entire scene from beginning to end both times as you are shooting. If you don't, you may find yourself forced to cut too early for the effect you want. Matching the cut properly will transport your audience from one shot to another without requiring them to refocus attention or reorient themselves to the girl's action.

### Cutting the pan

Until now, we've been talking about action within the frame itself, people moving about while the camera itself remains in one place.

Sooner or later, you are going to have to pan. Most of the warnings about panning are delivered because many movie makers fail to use tripods when they

(Continued on page 124)

**Sale!** 40% TO 50% OFF for ARGUS C3 owners

If you own an Argus C3, you can take advantage of the most unusual savings we have ever offered, while supplies last.

Shipp. Cost extra

40" Cable Release, our usual "special" price \$1.50..... \$ .90  
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FREE with Deluxe Action Editor: Elegant Notebook, for 12 reels (specify 200, 300, or 400 ft. cap.)

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### 3" F1.8 ULTRASPEED TELE for 16mm \$27.50

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 The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for \$5.75.

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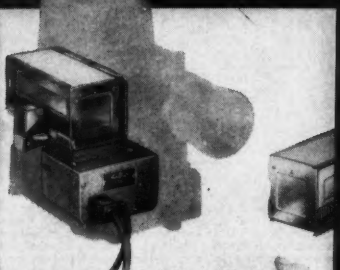
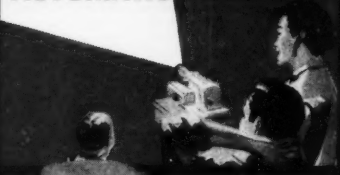
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## MOVIE EDITING

(Continued from page 122)

pan—or pan much too quickly. But a good pan, made slowly and for a valid reason, can be a worthwhile movie device. Vacation and travel movies, because they often must show huge vistas, seem to have more pan shots than other films. Once the pan shot is over, you are going to have to face up to the problem of going from the pan to a shot where the camera remains still. If you cut from the pan to a shot where no movement at all takes place, you will jar your audience right out of its collective seat. The easiest way to solve the problem is to have some kind of movement in the still shot. On page 102 we panned down the length of the building. We then cut to a shot showing Judy standing in the street—but we used footage that showed a moving car in the background. The car continued the sense of movement initiated by the pan.

We've been talking about the three basic cuts that most amateur and professional editors will be dealing with. One other major consideration arises in film editing—movie time versus actual time. Let's face it. You may be quite happy about spending a half hour watching an airplane load up, taxi down the runway, turn, wait, gun the engine, and finally roar off into the sky. Shown the same thing on film, taking the same amount of time, and you probably would be bored silly.

### Translating time

You may not mind watching a pretty girl walk slowly across a room in real life—but if a movie took the same length of time to get her from here to there you would be annoyed. So, for movies, you have to translate time into manageable proportions.

On page 103 we find Judy back at her apartment. She's standing in front of a fireplace when she decides to walk across the room to a window. We want to get over the idea that this is a small room. Thus, we show Judy walking out of one frame and walking into another, with no dead screen time.

If we should want to make the room larger, we cut in about a half second of screen time showing only the window and then Judy walking into the frame. In either case, excess footage showing Judy walking toward the window has been eliminated.

We've been talking about the three basic cuts, and movie time versus actual time. Now, how about emotional interest? Usually, the duration of a shot can be measured by audience interest. If interest stays high, the shot is either the right length or should be a trifle longer. If, on the other hand, interest

flags, the shot is probably too long.

Occasionally, though, you may want to cut a shot or series of shots long before ordinary interest flags. In editing *Angry Boy*, a film about a child suffering from feelings of rejection, produced by the Mental Health Film Board, I wanted to build up to a high emotional pitch.



Cutting from home, to school, to doctor's office brought *Angry Boy* to emotional pitch the editor wanted. Scene length was cut drastically for the effect.

I had at my disposal an ample amount of footage showing the boy at home, at the doctor's office, in the street, and at school. In each scene his expression and actions were similar. Spliced together, they would have consumed many minutes of screen time. Instead, I used short bits of each scene, cutting rapidly from one to the other. The final version told the story—a boy in trouble, a boy rejected, hurt, in need of help and understanding. Only a small amount of the total footage was employed.

In addition to visual techniques certain mechanical aids are available to the editor. A lot of movie makers have a great desire to use fade-ins and fade-outs—sometimes without much of a reason. A fade-out, where the screen image

(Continued on page 126)

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Walz Filters are also available for many cameras and lenses with threaded or bayonet lens mounts not listed.	Colors Available: Type F Skylight Clear/Flash Flood Lamp Type A <sup>1</sup> Yellow Red Green	Color Kit Contains: Type F Skylight Clear/Flash Black and White Kit Contains: Yellow Red Green	Size Available: +1 +2 +3 Screw-Into Each Other For Higher Power	Kit Contains: +1 +2 +3 leather case	SCREW-IN for all filters and lenses BAYONET for Rollei
Each filter or close-up lens is threaded on both sides so that the Walz Screw-In Lens Hood will screw into either the filter or camera lens.					
#181 ARGUS C-8, Argus C & C-9, Elmar f3.5	3.95	8.75	2.50	6.95	3.95
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**MOVIE EDITING**

*(Continued from page 124)*

slowly darkens until it disappears completely, should be used only when you want to end a mood, locale, or time. It should be followed by a fade-in, gradual brightening of the image until it reaches full screen brilliance.

Fade-ins can be used best when first introducing a title at the start of a film. Fade the title and then fade in the first scene. End your film with a fade-out. Never use a fade-out near the end of a film. Your audience may get the idea that the film is over. In general, use fades sparingly.

Lap dissolves, where one scene fades out and another fades in simultaneously, are beyond the amateur who doesn't have some means of back winding already exposed film to superimpose one image over another. Professionals usually have lap dissolves done in processing laboratories. However, the cost is prohibitive for the average amateur.

Most amateurs shoot color. All the things that we have talked about until now apply equally to color and black-and-white. But color film imposes additional considerations. A certain amount of color harmony should be striven for in your films. Let's imagine that you've been shooting at the beach. A medium long shot shows the gang playing with a multicolored beach ball. You cut the shot to another showing someone catching the ball. In the medium long shot the green side of the beach ball shows in the last frame. The best cut you could make will show the same color in the closeup.

Another good example is the problem involved in cutting parade shots. One scene shows a uniformed band whose uniforms are rather subdued. You want to cut to a shot of another band dressed like something out of the rainbow. It might be a good idea to introduce a middle cut showing both subdued and brighter colors, creating a bridge for the two cuts.

In the final analysis, the editor has the job of choosing the footage that will best present the story he wishes to tell. However, it often works out that the best story-telling footage is not the best film technically. The color may be slightly off, the contrast bad, and the framing impossible. But remember, if the point is made strongly enough, an audience may overlook slips in technique. If the technique is good, but the story lags, you may lose your audience. Your job as an editor is to reach a compromise if possible. If compromise is unobtainable—you will have to decide which is more important—technique or communication. Boiled down—that's editing.—THE END

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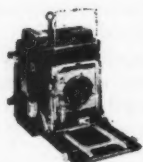
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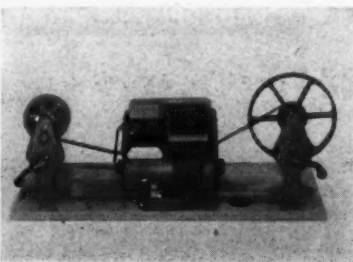
## EDITING EQUIPMENT

(Continued from page 105)

However, if you have a sound projector, or plan to acquire one someday, you want a pair of rewinds that will hold at least 1600 to 2000 feet of film.

Before you buy, put a test reel on the rewinds. Make sure that the spring loaded pin or latch holds the reel firmly on the arm without wobble. While you have the test reel of film on the rewind, check the braking device—if it has one. Make sure that the brake controls the film speed adequately, and when you stop winding film doesn't backlash.

Check the overall construction of the rewind. Most rewinds are made of metal castings joined together by a seam. Be sure that they are joined firmly. Heft the rewinds in your hand. They should have a substantial feeling to them. If construction is too light they may not be able to stand constant use. See that the handles feel comfortable and large enough to prevent your hands from tiring. You may find that you spend a lot of time at your editing board and small handles, hard to grasp, contribute to fatigue.



The Compeo editor is another of the self contained units. This is the 16mm model, complete with 400 foot rewinds, viewer, and film splicer.

Probably the most important piece of equipment on your editing board is the splicer. This is the machine that joins your editing cuts.

There is only one best way to test a splicer, and that is to splice with it. Place two film ends in the splicer. Do the clamps that hold the film work smoothly and easily, without interfering with each other? They shouldn't overlap. Rather, ends of both clamps should be evenly matched. You should be able to open them without forcing. At the same time, when the clamps are holding film, pressure must be sufficient to insure accurate film position. Make sure that the knife ends of the clamps cut film evenly.

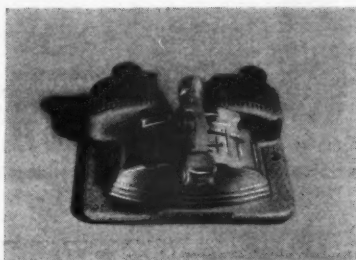
Many splicers, like the Kalart, are equipped with built-in scrapers for removing film emulsion. A good scraper removes emulsion with a few quick strokes, without damaging sprocket

holes. The scraper must also remove emulsion evenly, without leaving ridges.

Equipped with a splicer, rewinds, and a projector you can do a great deal of editing. But many serious amateurs find it much more convenient to mount a viewer between their rewinds. A viewer gives you a miniature-sized idea of what your movie looks like. Viewers can be divided into two classes—those that have a shutter arrangement and show actual movies, and the non-action type, used chiefly for inspecting film one frame at a time.

Used in conjunction with properly geared rewinds, the action viewer serves both functions.

Your first consideration in buying a viewer should be image size. The kind of picture that you can get ranges from postage stamp dimensions to big 4 x 5 sizes that are the easiest with which to work.



The Revere splicer handles either 8mm or 16mm film. Single stroke of knife arm trims both ends of the film. It also has an attached emulsion scraper.

Image quality is also of significance. Often, quality will depend on the kind of screen with which the viewer is equipped. Plastic screens, found in the more inexpensive viewers, have several shortcomings. For one thing, they tend to buckle when the viewer becomes heated during protracted periods of use. Image brightness is not all it should be, either.

Ground glass screens, used in many viewers, are better. Image brightness is superior to plastic screen models. Probably the best type is the condenser field lens with a ground glass back. Illumination is usually bright from corner to corner. No matter what type of screen your viewer has, make sure that there is no light leakage at the corners because of poor seating.

If you plan to spend even a little time at your editing board you will want a viewer with a good heat dissipating system. Excess heat can ruin film in short order. Some kind of on and off switch is also important for the times when you will be splicing film rather than looking at it.

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(Continued on page 130)

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## EDITING EQUIPMENT

(Continued from page 128)

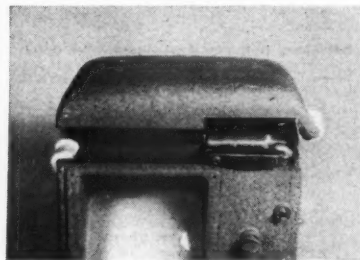
monly used in viewers. The straight line system, where film is fed along a channel and under sprockets, is the easiest to thread. Other viewers employ a system of loops and sprockets to transport film.

In either case, it's important that metal parts of the viewer do not come in contact with the picture area of the film. Sound film editing requires sprockets with only one set of teeth. Otherwise, the track is certain to be damaged.

Other features you may find desirable in your viewer are focusing and framing devices. They add considerably to the value of your viewer for actually simulating projection.

One of the important functions of a viewer is to aid you in selecting precise frames for splicing.

Once you've found the frame you want, you need some method of marking it. Several viewers on the market today are equipped with a built-in stylus that makes a small mark on the film outside of the picture area. The mark should be deep enough to find easily, but should not tear the film.



The Bell & Howell viewer is an example of a unit having straight-through threading. Top of editor opens up for easy film insertion.

Viewers not equipped with a stylus should have enough room to allow marking the frame with a grease pencil or razor.

One last word on caring for your editor. Keep the entire unit covered when not working with it. A soft, transparent, plastic cover will do fine. In addition, periodically clean the viewer lamp, lamp housing, and film gate. Your splicer needs attention, too. Get rid of film particles after every editing session. Clean editing equipment is insurance against film damage.—THE END



# BOOKS in use

by **GEORGE B. WRIGHT**

**A little something for everybody: from anecdote to medical photography.**



The trouble with a monthly column is that it is so very monthly: there is never space to mention all the books which are interesting.

As long ago as the Christmas column, I intended to talk

about Charles Duncan's *A Photographic Pilgrim's Progress* (Focal-Amphoto, \$2.50). This is a delightful little item imported from England and carrying the late-Victorian flavor.

When Duncan was a small boy, he learned the secrets of photography while pushing a barrow for an itinerant photographer who had worked with Daguerre—and the secrets of the art at that time included the care of chickens, for only the freshest eggs could be used for albumen paper.

Since then, Duncan has enjoyed a long career as a professional, from Fleet Street to Palestine and back, meeting in the process all kinds of people, famous and a few infamous. Duncan has reached the age when he can sit back and recall these days with a wonderful dry humor—including the time he was suspected of having stolen the Mona Lisa and the occasion of some of the earliest underwater photography ever done.

There is humor, wisdom and interest here. Photography can be a great deal more than the eyes-to-the-ground technical matter it occasionally seems to be in print. This little book will never be a "best seller," which is unfortunate: anyone who takes photography seriously will enjoy this thoroughly—and pull it down from the shelf occasionally to read sections aloud to his friends. If I were compiling a "basic books" list, I'd be tempted to throw out one of the technical books and replace it with this.

## Cheaper, a century later

The last few years have seen quite a bit of re-printing of classics, both new and old, in paper covers and in cloth. There are two of these which have some photographic interest. One is a collection of 196 plates from the work of Eadweard Muybridge, *The Human Figure in Motion* (Dover, \$10), which will be reviewed in MODERN soon. The other, also a Dover book, is

a re-issue of Charles Darwin's *The Expression of Emotions in Man and Animals* (\$6). This is the sort of thing which will never get into our book catalog, so it is worth a paragraph here.

The original was illustrated with photographs by Darwin's famous contemporary, Oscar Rejlander, who when he wasn't trying to be artistic was a remarkably good artist. This edition reproduces these and adds some modern material, pointing a direction in photography which as yet is not well explored: its use as a tool in anthropology and communications studies. Eggheads, please note.

## Pointing toward a career

Another new item which perhaps isn't a "photographic book" is Lois Hobart's *Katie and Her Camera* (Messner, \$2.75), part of a "career series" intended for teen-agers. In a fictional form, the opportunities for a girl to work out a career in photography are developed with a great deal of information inserted quite painlessly. It has one great advantage—Miss Hobart knows what she's writing about. She has a background as a magazine editor and has also made photographs on a professional level herself.

## The print "in print"

Over at the other end of the scale, is a book I've mentioned to several readers who have written in recently. (Why is it questions seem to run in cycles?) This is *Photographs and the Printer, how and why and what photographs reproduce*, by Frank H. Smith (Focal \$3). Engravers take a verbal beating from photographers who usually have no idea of the problems their prints create when they are converted into metal plates for printing.

This little book explains the three basic printing methods, letterpress, gravure and lithography, and the characteristics of the prints best suited for reproduction by each of these methods.

There is a school which says, "The quality of the print doesn't matter—when it's reproduced you can't tell the difference, anyway!" But the reason why the work of some photographers always stands out even with relatively poor reproduction processes (Ansel Adams is a case in point) is that these photographers make prints which are not only technically perfect but which have a scale of gradation matched to the printing method.—THE END

All books mentioned are available through MODERN PHOTOGRAPHY's bookstore, 33 West 60 St., New York, N. Y.



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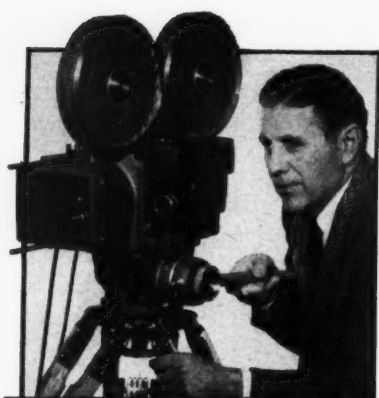
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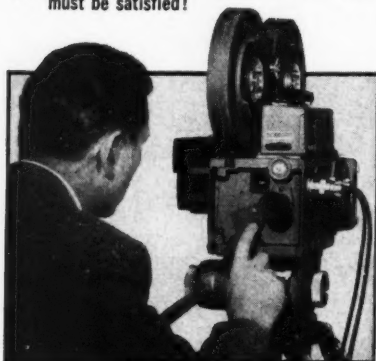
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## BACKGROUND

(Continued from page 66)

up and move to a doorway, Nettis could follow and perhaps make a similar picture with the new background. But backgrounds with a physical, environmental or emotional tie won't let your subject roam so freely. A hand holds a cigarette (page 65). By itself it seems unimportant. Harold Feinstein, with Polaroid Land camera and closeup lenses used the smoker's face as a physical background. Here's real foreground-background connection; not in design, but in a physical relationship. Need it be sharply focused? *Unlike the design background, the physical relationship can be suggested with a blur. The exact features need not be important.* But if they had been in focus they would have fought with the hand for the viewer's interest. A physical background is seldom an interchangeable background (an archway or surf in the distance would not produce the same effect as the face).

### The important background

Backgrounds are not always subordinate. When Henri Cartier-Bresson photographed the Portuguese fishermen before a background of their boats and companions, page 66, he employed an environmental background with as solid an interest as the foreground. It's only when the two are used together, however, that the picture has its full pictorial quality. Handling two such elements and integrating them into one picture can be quite complicated technically. Both must be seen to full effect without blocking each other. This is the result of proper camera angle, focus and lens aperture. *With such strong environmental backgrounds it's generally essential that you get both foreground and background within the zone of sharp focus.* What if the background becomes more important than the foreground? Use the foreground as an environmental frame if possible. George Daniell walked up a hill in Positano, Italy (pages 66 and 67). Behind at infinity lay a flattened picture-postcard view of Positano—the typical amateur vacation photograph. Daniell, however, was sick of two-dimensional "scenics" resembling painted backdrops. He kept walking. A wall and tree came into view. On the wall two villagers talked. "It was not only a good frame," explains Daniell, "but a complete relationship. Here were the actual people of the village."

### Dominating background

The dominating but flat background was combined with a secondary but environmental foreground in Daniell's viewfinder, giving the town a proper

setting and the picture a three-dimensional frame. *Whenever you photograph flat background scenes, particularly ones in which there is no sign of life, don't press that shutter release until you find a good foreground.* And always make sure your background is sharply focused and properly exposed. It is your center of interest.

### Framing a background

We've stressed the human element in framing backgrounds so far, but just as the background can serve as a design frame for the foreground, a foreground design can frame a background. Zachary Freyman peered through an iron grillwork and saw a friend in conversation with someone. He centered his subject in the opening and made the picture, exposing solely for the background but keeping both foreground and background within the depth of field. The result is interesting despite the fact that the background is not really strong in subject content. Try to analyze the reasons why it still remains a successful picture. The foreground grill sharply limits the background picture area. The shape of the print cropping, plus the use of the grill, adds a heavy design quality. Perhaps the visual pull between the framing design foreground and the human background helps the picture. *It's obvious, however, that an interesting design foreground like the grillwork can enhance an innocuous background.* And without a background an interesting design foreground does not make as complete a picture as it does with it. When you find the design foreground, start looking for a background.

These then are a few of the problems involving backgrounds and the treatment of them. Learn to see backgrounds in terms of connection to the subject or the foreground. Is it part of a design? Does it have an emotional connection? Will it contribute environmentally? Must it be left in or should it be left out completely? Should it be sharp or will it best be left outside the depth of field? Backgrounds properly handled are the difference between two-dimensional cardboard cutouts and three-dimensional interpretations of reality.

—Herbert Keppler.



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## DREAM GIRL

(Continued from page 72)

from Elsa's wardrobe—the kind of Italian sports clothes that she enjoys wearing—with the exception of the blue outfit, bottom, page 73.

Because Elsa's face is so mobile, Russell was able to work in his favorite manner.

"I don't do what is usually considered posing, I use a natural approach. I create a situation, then start talking to the model. As her expressions and attitudes change, as she moves, I take pictures. I take many, many shots, till I think I have what I am after. Then I stop and begin on another situation. This working method is similar to that of many reportage photographers."

This approach holds true for Russell's fashion work which appears in *Town and Country* and *This Week*. The story on Elsa, by the way, is a departure from his usual routine of fashion for magazines and advertising agencies. Russell, Canadian-born, first worked in New York as a photographer's assistant. Then he went to Paris where he worked as a fashion photographer. There his work appeared in the Paris edition of *Vogue* and many European magazines.

"I decided to go to Paris because I could learn the most about fashion where it was created."

Then he returned to New York where he has a studio and where he first used Elsa Martinelli as a fashion model. "I was so struck by the many full expressions which she had I decided to do a whole portfolio on her." The portfolio appeared in *Esquire*. Since then Russell has done several similar assignments for the same magazine.

Just now he's looking for another model with Elsa's qualities.

Who isn't?—THE END

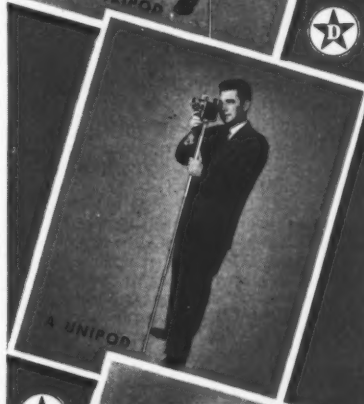
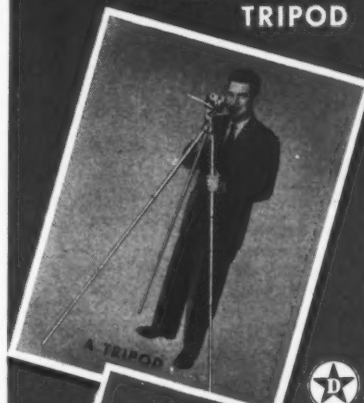
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## RELATIONSHIPS: TECHNIQUES

"Seeing" people in relationships is one thing (page 78). However, there are certain technical pointers you can keep in mind for photographing such "relationships" once you see them. Exploit the light conditions, know what film, or lens, will best suit the subject.

**George Daniell, page 78.** Open shade produces constant light, lets you move around for candid pictures using but one lens-shutter setting. This type of light is excellent, too, for portraits—single or group, formal or informal—as you'll see in the picture by **Jules Aarons page 83**. You'll find an even, soft (shadowless) light that generally prevents the squints and grimaces of subjects who pose—often painfully—under bright sunlight.

**Joan Peyton, page 79.** Windowlight is a pleasing source of illumination for formal or informal portraits. But pay attention to the placement of camera in relation to subject and light source. Here, child is side-lighted, and properly exposed so that background, out of the direct light, went dark. If the subject is between camera and window, for good facial detail expose for skin tones, letting window area be over-exposed—unless you want a silhouette.

**Ernst Haas, page 80.** The 35mm camera is especially well-suited to this type of photography by fairly dim available light. Fast film, fast lenses let you shoot at speeds to stop moderate action, and without attracting attention—as you would with flash or electronic flash. Here, wide aperture threw background out of focus, made adults blurry. Visually, this suggests the little girl's quizzical, hesitant feeling amidst a group of formal adults.

**Bruce Davidson, page 80.** Choose an angle to best set-off your subject. Here Davidson used a very low angle, on the level of the two soldiers. They are seen as from the point of view of another resting soldier. Angles give authenticity to a picture situation. (See also *Point of View, page 74*). Again, fast films and lenses capture a scene under difficult light conditions—here, at dusk.

**Harold Feinstein, pages 81 and 82.** To get large images or to avoid "waste negative space," let the subject fill the frame. You can do this by moving in close before making the exposure (Feinstein was within four-five feet for each picture). Or try using a longer than normal focal length lens—85-, 90- or 135mm, for example. Long lenses let you shoot at some distance from the subject, thus increasing your chances of making exposures unnoticed. If by chance your subjects occupy only part of the negative, you often can eliminate conflicting detail by cropping when enlarging. When you intend to make enlargements 11 x 14 or bigger, films such as Kodak Verichrome Pan or Plus-X, or Ansco Supreme will permit many-times enlargement, yet yield smooth images with little graininess—providing, of course, the film is properly exposed and processed.

**Joan Peyton, page 83.** In bright surroundings such as a beach—where there is a high level of reflection—exposures may be somewhat tricky. An exposure meter reading of the overall scene might tell you to use a small lens opening, fast shutter speed in order to reduce the light. But you might under-expose the main subject. One rule of thumb, when shooting people close up on the beach, is to expose for their skin tones, let the rest of the scene go light.—THE END

## DISCOVERY

(Continued from page 106)

work. While standard for him, Leong's operating procedure can hardly be called orthodox: he prefers the soft light of open shade; never consults an exposure meter; rates film (usually Tri-X) at very high film speeds; develops by inspection in Promicrol (forcing if necessary); prints on Varigam; rarely dodges or burns-in during printing. Leong feels this particular kind of simplification lets him concentrate on approach.

How can a picture be made different or significant without being contrived? What insight can be brought to the situation? When a photographer is about to make the exposure, questions like these last a millisecond or less. But their presence keeps an artist fresh, stirring and successful. Part of Leong's

approach is his use of angles. He selects them quickly—nearly automatically—to best reveal the subject and to place it in the most pleasing design. Shooting up for the boys on page 106, Leong included the abrupt diagonal of the wall, caught the background building on an interesting slant to set off his subjects. A straight, head on shot would've been far less interesting, less immediate: the viewer's gaze is driven to their faces. An extremely low camera position was used for the pigeons, page 107. It gives them importance and exaggerated scale—and it included the delicate frond of a tree bough that gives the picture finesse, and yes, beauty. Here is the combination of experience and imagination that makes a photographer a Discovery.—D. J.



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## MOVE IN CLOSE

(Continued from page 85)

an even stronger personal connotation, along with the universal appeal a stranger can find.

Before you make an exposure, have the final print in mind—with all non-essentials eliminated—so you know precisely what must be excluded later on in cropping. And remember that you'll rarely have time to add and use a close-up attachment, because in a moment's delay the picture you want to photograph may be gone.

Now to shooting quickly, without disturbing the scene when you are only three feet from your subject. One "grab" technique works well when photographing family or friends outdoors, but may be risky if tried on strangers.

First, keep your camera preset for shutter speed and lens opening, choosing an f/number which gives you considerable depth of field (a deep zone of sharpness), and a shutter speed which will stop moderate action. The moment you spot a detail you want to photograph merely turn your focusing lever to the closest distance (3 or 3½ feet on most cameras). Then, camera in hand (but not at viewing level) walk casually to within 3 or 3½ feet of your subject, quickly sight through the finder, and "grab" the shot.

Once you've learned this method, try to photograph warmly, as things occur. Look for relationships, for reactions, for situations in which something is going on. Then let the situation itself dictate whether or not showing only a small part of the scene will give you the most effective picture.—CORA WRIGHT

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is yours for about 30c. Simply buy a package of colorless plastic vegetable bowl covers at your local dime store. The plastic material has a ground glass appearance and distributes the light evenly. In using one of the covers, open the lens aperture ½ stop to compensate for the light absorbed by the plastic.—Chris Lecakes

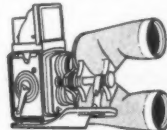


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## the CAMERA CLUBS

by MABEL SCACHERI

*Do stodgy print contests keep you from joining a camera club? If you're tired of corny subject matter, why not start new club with a fresh outlook?*



Most camera clubs are having difficulty luring in new members from the younger set. Why? I can tell you, in one word of one syllable. It is "corn." Corny subject matter, coming up time after time in

the monthly print contests. I have been going to camera clubs for years and years and years, and the monthly entries of "way back when" could be presented at a club today and nobody would shout, "Hey, who needs that old stuff? We want pictures as of 1956."

So this month I am going to put in my two cents and give some unsolicited advice on the subject matter of photographic club contests and shows. This intrusion on the freedom of the individual is contrary to my usual policy of laissez-faire, let 'em shoot what they want to. After all this is a hobby, not a world-shaking new art movement. But things have reached such a state, with membership dwindling in many clubs, that I feel moved to take a firm stand and side with the bold modern minds.

### The bold approach

No, I haven't dropped the pictorialists with a dull, final thud. I am, furthermore, still opposed to the "abstract" which looks like a fair-to-middling pattern for linoleum. In painting, I can't use a portrait of a gal with two eyes on one side of her face, nor do I crave a gaspipe chair with shiny, snaky arms which burn you in summer and freeze you in winter. Tradition still has me pretty firmly in its grip.

But, by the sideburns of Louis Daguerre (if he wore them), I have had all I can take of the same old landscape with one fluffy tree, one ramshackle house or barn, a winding path, and a human figure ambling up that path. I have had enough of that boy with the torn straw hat and the plaid shirt, sitting in the glow of four studio lamps with a 50-cents-if-you-hold-still smile. The old man with the beard, the two wrinkled hands lying on

a Bible, and the implausible, slightly overweight nude are also out, for me.

All right, so I am soured on trite subject matter. What do I want, in my present cantankerous mood? Do I want some prints from negatives deliberately reticulated, or shot through a piece of lace? Do I crave a close-up of one petunia or marsh reed against a background of a stormy sky, forming an L composition? Nope. Smart aleck stuff is just as hard to take as corn. Novelty for novelty's sake, just to be cute and impress teacher, is kid stuff.

### A challenge for picture-makers

What I crave is only what plenty of other soured old critics also crave. We'd like to see a fresh approach. We admire the work of some of these young camera-toters who see material their own way, shoot it as they see it, and make pictures which do not remind you of several thousand other shots of similar material. They can make a picture of a small boy as he really is dressed for play, minus phony straw hat and brand new, mussed-up-just-for-the-picture shirt. And they show him actually playing, regardless of the 45-degree light. They can even make a landscape with all the elements of good composition and charm. They do not insist on photographing only slum-clearance shacks, or dreary glue factories. They make real pictures, new and different, lacking the standard salon stamp, but appealing to the eye and the mind.

Well, if this new crop of talented amateurs exists, why don't they join camera clubs? The answer is all too easy. Some of them do join, and what happens? Run-of-the-mill judges—old guys who know they are right because they have been right for years, and have always been chosen to winnow out the chaff—take one look at this new kind of photography and right away their ulcers growl.

"The center of interest is too far to the left," they mutter. "The skin texture is bad, and those background figures are blurred. Only part of the tree is shown. Where does it grow from? It can't hang in the air. One figure has the back of the head toward the camera. How would you like to have that print hanging on your wall? It is not a picture you could live with." And down it goes, in the contest.

So what have we come up with, thus far in my wrangle about corn versus modern ideas in photography? We are

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right back in the groove, bawling out the judges. Poor old guys, they give up an evening away from their own chosen pursuits, they eat more than they should at a dinner provided by the club, they do their durnedest to judge pictures according to the rules regarded as basic as the Magna Carta. Then along comes a camera club columnist to needle them and pick flaws.

Lacking in due respect for my elders, scornful of the law and the prophets and the S-curve? That's me! I ought to phrase my ideas more tactfully. However, these ideas have been phrased more tactfully for several years, and camera clubs are still in a bad way.

A few clubs have resorted to the device of having "modern style nights" or sessions on "creative photography" or "contemporary prints." It hasn't worked out well, probably because the very fact of having special sessions as a concession to the new style of photography implies that the whole idea is rather screwy and out of line.

Now don't get me wrong. I am all in favor of camera clubs. I believe that people of similar interests, in any field, derive a lot of benefit from meeting like-minded citizens, jostling ideas around, enlarging their vision and even trying to compete with some fellow whose work they admire.

### Form your own club

What I do say is this: You can't put new wine into old bottles. You younger photographers with the new ideas and the desire to broaden and deepen the scope and meaning of photography, you had better get you a new bottle. Organize your own club. Don't try to make those doddering old souls of 40 or 50 see the light. They won't. They've already formed the habit of telling young people where to get off.

A camera club will be just as helpful, just as much fun, for you as it always has been for these old timers. But pick some new judges. You might even be very bold and unconventional and have the same set of pictures judged, or discussed, by two or three different judges. Skip the scoring or at least skip the medals and ribbons and annual bestowing of the victorious laurel wreath. Forget the inter-club or nation-wide competitions.

Rating photographs is malarkey. It is a reflection of athletic competitions. You can tell for sure who jumped the highest or ran the fastest. But labeling one photograph as best is for the birds—particularly since individual taste and current fashions play such a large part in judging. Photographers are one kind of people, and athletes are . . . I am not going to finish that sentence. I will close merely by exhorting you bright young people to pull up your socks and get together in a bright young club, turning out interesting, significant shots such as you see in that book *The Family of Man*, for instance—or even in this magazine, which has always stood for progress and has opposed corn.—THE END.

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## What's Ahead?

by LLOYD E. VARDEN

*There are lots of things yet to be done in photography. Here are a few suggestions.*



There used to be a column in a consumer magazine for women that contained ideas from readers along the lines of "What Don't They Make Such and Such." Some of the ideas submitted were sensible and others rather ridiculous. A vacuum sweeper with a magnetic bar, as suggested by one housewife, to pick up hairpins, paper clips, needles, etc., had merit, whereas the idea for a frying pan whose handle would turn bright red when too hot to touch appeared at the time to be a bit silly.

I have often felt that a lot of really useful improvements could be made in photography if photographers would only let their ideas be known. I'll start the ball rolling in the hope that readers will follow with better proposals.

### Brighter darkroom illumination

Perhaps it is not generally recognized, but one of the reasons a safelight can be used in processing films is that all films have reduced speed when exposed to low levels of illumination. This is due to reciprocity law failure, which means that even though the product of the exposure time and the amount of light remains constant, the effect of the exposure on the film emulsion will vary. For example, a film exposed at 1/50 second at f/22 under fairly bright illumination may be considered to have an ASA 125 speed, whereas an illumination level so low as to require several minutes exposure could result in an effective film speed of ASA 32. Therefore, under the very low levels of illumination of darkroom safelights a rather long time—in comparison to normal camera exposure times—is necessary to produce developable fog because of lessened sensitivity of film under such conditions.

Now another manifestation of reciprocity law failure is found in the so-called "intermittency effect." This states that a continuous exposure is more effective in exposing an emulsion than one consisting of a series of flashes when both methods of exposure yield the same total product of light intensity and time. This being the case, it should be possible to increase the brightness of a safelight and let it flash on and off 5 to 10 times a second, or

whatever frequency required to introduce the same reciprocity law failure exhibited for continuous exposure at lower levels of illumination. And, at the low levels of illumination of darkroom safelights visual fusion of successive light flashes takes place at relatively low rates of flashing. That is, the light can appear to be continuous (no evidence of "flicker") at say 10 flashes per second, whereas at higher brightnesses, as in motion picture projection, 20 or more flashes per second are necessary to make the illumination appear continuous. Thus, it is conceivable that an intermittent safelight of higher than normal brightness could produce more visibility in the darkroom without increasing the fogging propensities of the safelight. Of course, it might be necessary to tolerate a decided flicker to compensate for loss of visual response under intermittent illumination, by adjusting the duration of the "light on" period differently from the "light off" period. The light could be "on" for, say, 2 seconds, and "off" for one second. This would even tend to lower the visual adaptation level, causing the eye to be more sensitive during the "on" periods. A footswitch could be used to keep the safelight on continuously whenever 2 second flashes were inadequate for performing a particular visual task.

### Variable neutral density filter

With modern high-speed films it is sometimes necessary to use a neutral density filter when no combination of lens opening and shutter speed will assure the required exposure. Why doesn't someone make a variable neutral density filter with polarization elements so that by merely turning one polarizer the density of the combination could be controlled?

### Graduates that won't turn over

How many times have you measured out a quantity of solution and then lost it all by knocking over the graduate? It happens to even John Wolbarst, Managing Editor of MODERN PHOTOGRAPHY, and he's a real careful guy.

It occurred to me, while finishing off a bottle of French Chateau-Chalon, that the false bottom of the bottle should be adapted in photography. Why not make graduates with false bottoms, properly shaped to fit over pegs to prevent easy knocking over?

### A more versatile darkroom clock

In film processing, particularly color film, a number of time-clocks have to be set in advance to ring at prescribed

(Continued on page 140)

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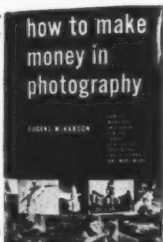
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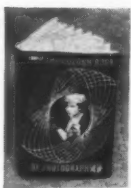
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## WHAT'S AHEAD

(Continued from page 138)

intervals, i.e., one that rings at the end of 10 minutes, for example, for timing development; another at the end of 11 minutes to time a one-minute rinse; another at 14 minutes to time a 3-minute period in a hardener solution, etc. Why can't a manufacturer introduce a single synchronous motor clock that could be set for any variety of time intervals by simply setting movable contact points to calibrated positions? Such a timing device might be more expensive than a single time-clock, but possibly no more expensive than the four or five time-clocks now needed in some processes.

## For minimizing print curl

It is well known that if prints are backed with a thin sheet of paper so selected as to overcome the stresses of the emulsion which tend to cause print curl, it is possible to make prints lie flat. Suggestions to brush lacquer over the backs of prints when in the partially dry state have proved impractical as a universal solution to the problem. For example, if glossy paper prints are lacquered while on a chromium gloss board the print dries exceedingly slowly even when the lacquer is applied to a partially dried print because the moisture has no ready means of escape. However, suppose a stamp-pad were made with a viscous lacquer or gelatin solution that could be applied with a stamp having a cross-hatched or some other type pattern such that openings would be left for moisture evaporation? Possibly the anti-curl effect could be accomplished by this simple means, provided the pattern did not cause drying irregularities that would cause a visible stress pattern when the print was viewed from the emulsion side.

—THE END

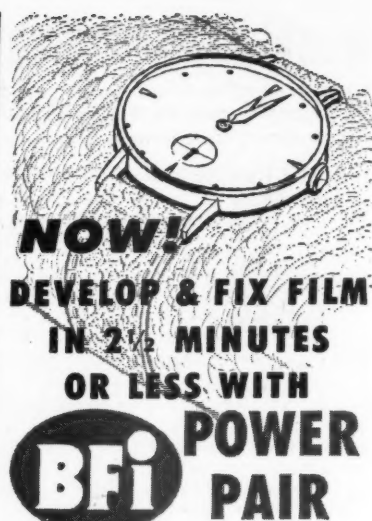
# New Booklets

EDITING FOR BETTER MOVIES, by Leo J. Heffernan. Kalart Co., Inc., Plainville. 36 pages of text, profusely illustrated. Price: 50 cents.

Easy-to-follow suggestions on editing rough footage are given in a new booklet, *Editing for Better Movies*. It can be obtained directly from The Kalart Co., Plainville, Conn.

TIPS ON MOVIE-MAKING TRICKS, Bell & Howell Co., Chicago. 23 pages text and illustrations. Price: 5 cents.

This suggestion booklet offers ten basic trick effect ideas for the amateur movie fan. Instructions for making a matte box for use in performing professional tricks with your camera are also included.



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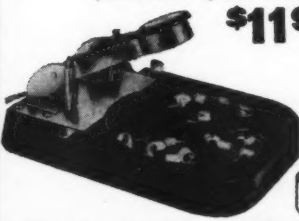
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## ACTION

(Continued from page 95)

the movement has resulted not from the physical prowess of exercise, but from the reaction of the subjects to other people or natural factors in the world about them. The photographer who learns to evoke reactions as well as to observe them has gained an invaluable skill. What do you do when your subject freezes? If you go right ahead with your picture, everyone will end up miserable, especially people who look at the picture. Talking to your subject may not take his mind off you and the camera, but directing him into an action may. You may direct by indirection. Put on a record of some kind of music, if he loves music. Ask her to feed the pigeons if you are in a park, as Al Francekevich did. *bottom page 96.*

### Sometimes, duck and run

You may be lucky enough (or unlucky, it depends upon your point of view) to have someone react violently to you. When Jerry Yulsman, *bottom page 97*, found someone screaming into his camera, he shot the contorted face. But it's a good idea to be able to duck and run quickly if you go in for this kind of thing. Often you'll find pleasanter situations than this one. Kids seem to love to mug for a camera—and their laughter and fun-poking with each other while they stare at your camera will give you many a good picture.

Action in a photograph can also enhance or evoke a mood. Certainly Andre de Dienes' beautiful landscape of sand dunes, *page 98*, might have stood on its own as a wonderful study of texture and design. But perhaps readers are becoming bored with studies of sand dunes. The tiny running figure in his picture enhances rather than distracts from the mood of the loneliness and the vastness of nature. The same figure sitting or standing might have been interesting, but certainly would not have created as much attention as the runner does.

### Panning for action

You may also decide to show just a part of your scene in action. Sometimes it is better to stop the action of your moving objects and move your stationary ones by the old device of panning, moving your camera with the speed of your subject. That's what Bill Kobrin did, *bottom page 99*, when he tried to show the adventurous excitement of childhood by photographing a boy hitching a ride on the back of a truck.

There are times when action will save a picture for you. If you're photographing a building or large scene, you should always include something in the fore-

(Continued on page 142)

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## ACTION

(Continued from page 141)

ground for interest. Otherwise you'll wonder why you took the picture in the first place. But if the person in the foreground is moving so much the better. Ivan Massar's rainy day shot of a church in Milan, page 99, would have been gray and dull without a foreground element. But, with the arrival of the man riding the bicycle and carrying an umbrella a story is told, and humor enters the rainy day mood.

These are just a few of the things that action can do for you when you are out on a picture taking expedition. Remember, action need not be violent to be a part or even the central interest of your picture. There is movement constantly going on in the world about you. Learn to see it, select it, recognize its peaks. It will give your pictures that extra plus quality of emotion that will make them first-rate.—Jacquelyn Judge

## NEW PRODUCTS

(Continued from page 56)

anyone using this lab will be able to have his movie film Vacuumated upon request at the standard Vacuumate prices. Other movie makers who wish to have developed film Vacuumated must send the film to the nearest Vacuumate representative. Standard prices for up to 400 feet of either color or black-and-white film, on one reel are: for 8mm size film, \$1.25, for 16mm film, \$1.50. For additional information, write: THE VACUUMATE CORP.

446 W. 43 ST., NEW YORK 36, N. Y.

## New Ikoflex Twin-Lens Cameras



A built-in ASA-calibrated photo-electric exposure meter is located between the hood and the taking lens on the new Ikoflex Ic (shown)—one of two new Ikoflex twin lens cameras now available. Both the Ic and the Ib make a dozen 2 1/4 x 2 1/4 negatives on 120 roll film, feature f/3.5 lenses and have numerous refinements and conveniences over previous models. For example, oversized focusing and film winding knobs are designed to make focusing and winding faster and easier. There are tiny magnifying lenses over the shutter and diaphragm windows. The Extrabrite ground glass focusing screen is now calibrated with an etched grid of horizontal and vertical lines. For greater convenience the hood opens and closes with a single movement of the finger, and the shutter release button has been moved to the body of the camera. When not in use the release button folds flush into the camera body. The cameras also have an enlarged focusing magnifier for critical focusing.

Both models are available with either a Tessar f/3.5, 75mm, or Novar f/3.5, 75mm lens in Prontor SVS shutter with self-timer. Price of Ikoflex Ib with Tessar lens \$119; with Novar, \$99. The Ic with a Tessar lens is priced at \$139,

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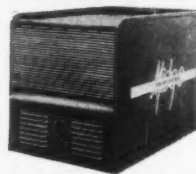
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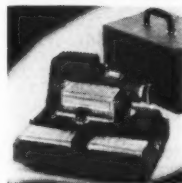
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### Naren Polarama Slide Projector



Made for 2 x 2 and Bantam size slides, the new 500-watt Naren Polarama slide projector is said to give brilliant, even screen illumination. It is equipped with a five-inch, f/3.5 anastigmat projection lens in a metal barrel, has a two-condenser optical system, and is blower cooled. The unit is finished in Kingston blue leather texture, features a built-in carrying case, and comes complete with an automatic changer and one slide tray. There is room for three additional slide trays. Price of Naren Polarama slide projector, Model No. N-502A, \$84.95. For more information, write:

NAREN INDUSTRIES, INC.  
2104-06 N. ORCHARD ST., CHICAGO 14, ILL.

### Stroboblast IV Electronic Flash Unit



Photographers can now select 1/4, 1/2, 3/4 or full power from the 200-watt second pack on the new portable Graflex Stroboblast IV electronic flash unit. The four-way power selector on top of the unit (see illustration) lets the user select the amount of power desired with a flick of the switch. Flash duration is approximately 1/400 sec. at full power, 1/600 at 3/4 power, 1/800 at 1/2 power, and 1/1200 at 1/4 power. The Stroboblast IV takes two, 225-volt dry cell batteries.

According to the manufacturer, there is no wasted power when using the unit. The capacitors not needed are automatically cut off. Besides conserving battery power, this is said to permit faster recycling time. The manufacturer's recycling figures are as follows: at the 50-watt setting, 2 seconds; at the 100-watt setting, 3 seconds; 150-watt setting, 5 seconds; 200-watt setting, 6 seconds. An added feature is complete interchangeability with the cords, plugs, lampheads, and other accessories of the Stroboblast I, II, and III. The Stroboblast IV also retains all their important parts. Price of the Stroboblast IV (less batteries), \$165.95. For more information, write:

GRAFLEX, INC.  
154 CLARISSA ST., ROCHESTER 8, N. Y.

### Nikon Binoculars



A complete line of binoculars made in Japan by the manufacturers of Nikon cameras and Nikkor lenses, is now available. Known as the Mikron series, the Nikon binoculars come

in nine sizes, from 6 x 15 to 9 x 35, in central and individual focus-types. They are said to combine the advantages of Nikkor optics with many important features such as shock-resistant construction.

To support these quality claims Nikon has released a booklet called *Simple Tests*, which is available free of charge. The booklet describes the Exit Pupil Test, which demonstrates the relative quality of the prisms used in a binocular. According to the manufacturer this

helps determine how a binocular will perform in poor light conditions. Other tests, which relate to overall binocular performance are also explained.

Prices of the Nikon binoculars, Mikron Series, range from \$39.50 to \$125. All these Nikon binoculars are covered by a guarantee and come complete with a leather carry case. For more information and a copy of the free booklet *Simple Tests*, write:

NIKON INCORPORATED  
251 FOURTH AVE., NEW YORK 10, N. Y.

### New AO Executive Projector



Modern styling, functional design and semi-automatic operation are featured in the American Optical Company's AO Executive Projector for 2 x 2 slides. It has a

new type semi-automatic changer that inserts, returns and refills slides, then advances the tray in one operation. On top of the projector, there's an illuminated numeral indicator which shows the position of the tray in the changer. A translucent shutter arrangement, synchronized with the changer, eliminates complete blackout during slide changes.

The Executive's optical system includes a five-inch focal length f/3.5 projection lens and a new condensing unit which is claimed to be easily removed for cleaning. All controls, including switch, light switch and changer are located on one control panel for convenient operation. Made of die-cast aluminum, the AO Executive projector is finished in black chip-resistant enamel. A luggage-type carrying case, also available, is made of wood and covered with scuff-resistant simulated fabric.

The AO Executive 300 is priced at \$69.50; with carrying case, \$77.50. The Executive 500 is \$76.50; with carrying case, \$84.50. For more information, write:

AMERICAN OPTICAL CO.  
80 HEARD ST., CHELSEA 50, MASS.

### New Model Bell & Howell Camera



A 10mm, f/1.9, Super Comat lens is featured on the Monterey Deluxe, a new model of the Bell & Howell 8mm Monterey movie cameras. The new lens is said to cover a 56 percent greater filming area than conventional half-inch lenses for 8mm cameras.

As on other Monterey cameras, a twist of the Sun Dial to a written description of the outdoor light automatically sets the lens. There are no adjustments to make, and the suns on the Sun Dial are in color to represent the degree of brightness of the outdoor light. For movie makers who prefer to do it themselves, there are lens settings from f/16 to f/1.9.

The lens is pre-focused and the camera runs at 16 frames per second. A complete winding of the hand crank is said to provide a full 10-foot film run at constant speed. Besides being set for normal operation, a three-way button can also be set for continuous run and single frame exposure.

"Drop-in" loading of roll film is featured. There are no sprockets to thread.

(Continued on page 144)



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## NEW PRODUCTS

(Continued from page 143)

As the door snaps shut, the footage counter is automatically set and the film gate closes. According to the manufacturer, you can't spoil film by forgetting to close the gate.

Price of Monterey Deluxe 8mm camera, finished in scratchproof brown and fawn, with die cast aluminum housing, \$59.95. With the introduction of the Monterey Deluxe, the list price of the Monterey camera with an f/2.3 lens is reduced from \$59.95 to \$49.95. The Wilshire camera with an f/2.5 lens, formerly selling at \$49.95, is now priced at \$39.95. For more information write:

BELL & HOWELL COMPANY  
7100 MCCORMICK ROAD, CHICAGO 45, ILL.

## New Diax 35mm Camera



The Diax IIB, 35mm camera is an improved model of the Diax IIA behind-the-lens shutter camera. In addition to a redesigned, easier to use behind-the-lens shutter, with click

stops, the Diax IIB has a rapid, one stroke lever which cocks the shutter, advances the film and counts exposures. The camera also features linear shutter speeds (1/15, 1/30, 1/60, etc. from 1 sec. to 1/500 sec. plus B). A spring loaded accessory shoe on top of the camera holds the accessory meter or viewfinder securely in place.

Like the Diax IIA, the IIB has a self timer, double exposure prevention, single-window, superimposed image range-viewfinder and a viewfinder for 85/90mm lens built into the camera body.

Seven interchangeable coated Schneider lenses with click stops all couple to the rangefinder. They range from a 35mm, f/3.5 wide-angle lens to a 135mm, f/4 telephoto. However, lenses for the IIA can be used on the IIB and vice versa.

Accessories for both cameras include a universal prism finder for all lenses, attachable Metraphot 2 exposure meter, Diax Proximeters for closeup work with the rangefinder coupled down to 10 inches, a pocket-size folding copy stand for very small objects, one set of glass filters and one lens hood to fit all lenses.

Price of Diax IIB with Isconar 50mm, f/3.5 lens, \$99.50; with Xenar 50mm, f/2.8 lens, \$129.50; with Xenon 50mm, f/2 lens, \$159.50. Price of Diax IIB without lens, \$79.50. The Xenagon 35mm, f/3.5 wide-angle lens is priced at \$69.50; the Isconar 85mm, f/4.5 telephoto lens, \$49.50; the Tele-Xenar 90mm, f/3.5 telephoto, \$89.50; the Tele-Xenar 135mm, f/4 telephoto, \$99.50. Price of leather compartment case to hold the camera with 50mm lens, viewfinder, lens hood, filters, 35mm, 85/90mm and 135mm lenses, \$24.90. A shoulder strap is included. Other leather cases are available from \$11.70; leather lens cases from \$5.85. For more information, write:

KARL HEITZ, INC.  
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Dynacolor Corp. is now processing all sizes of Kodachrome film used by amateurs (Eastman Kodak no longer includes processing in its price of Kodachrome). The Dynacolor processing service, however, is being offered solely through photodealers and photofinishers. For more information, write: Dynacolor Corp., Albion, N. Y.



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it will be housed in the New York  
Coliseum—newest and largest exhibition  
building in the world.

It seems like yesterday that excava-  
tion started across the street from  
MODERN's offices. We've watched demo-  
lition and dynamiting, photographed ex-  
cavation (see illustration), observed  
steel structure and walls rise.

Now the show goes inside. On the  
program you'll find numerous demon-  
strations. The one on underwater pho-



JOHN WOLBARST

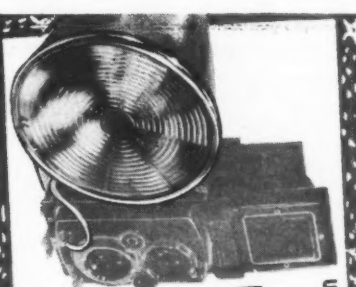
Preparing for New York's Coliseum.  
After demolition came excavation.

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facturers from all over the world will  
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Amphoto (American Photographic Book  
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display of photo books, including all the  
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35 feet of book-filled shelves.

For the picture taker there'll be con-  
tests, prizes, and models—this means  
girls—in colorful costumes. A number  
of picture collections will be displayed  
including the Annual Press Photogra-  
phers' Exhibit.

Other highlights of the show, which  
runs for nine days through May 6, are:  
a closed TV circuit so visitors can see  
themselves on television, special show-  
ings of fine color transparencies, and fa-  
mous personalities who will pose for  
pictures.

Oh, yes, the show is sponsored this  
year, as in other years, by the Photo-  
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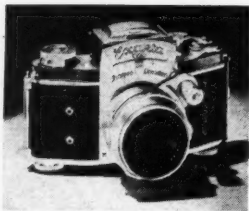
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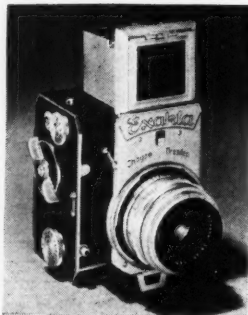
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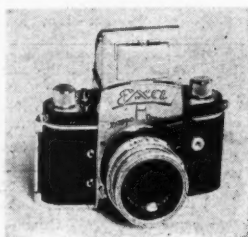
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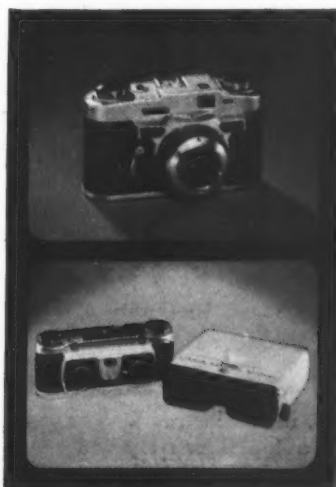
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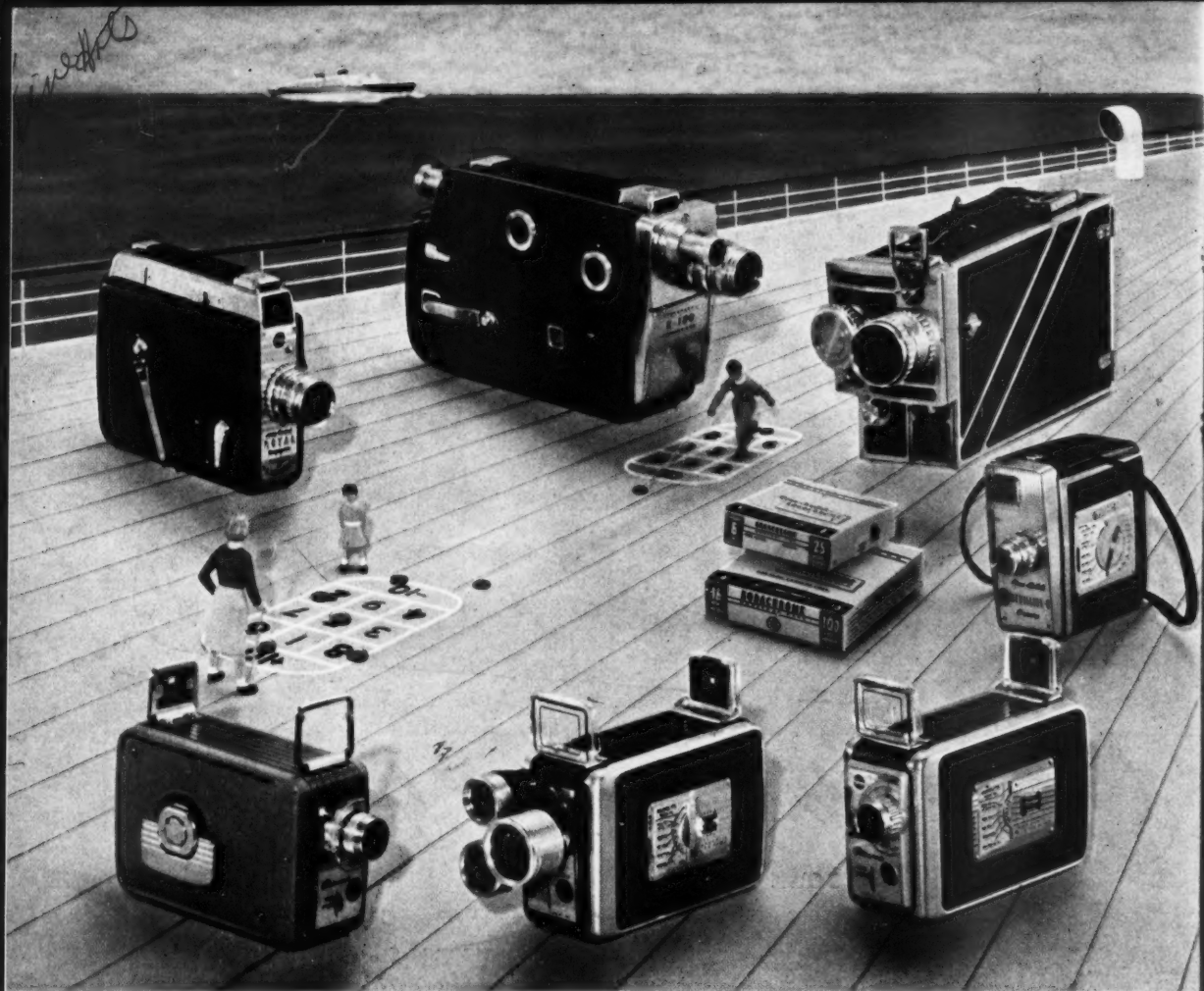
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